

September  
1973



OLDE TIME



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# NEEDLEWORK PATTERNS AND DESIGNS

EXQUISITE DESIGNS AND PATTERNS OUT OF THE GLORIOUS PAST!

TATTED BABY CAP  
AND JACKET  
DIRECTIONS PAGE 3.

COLONIAL MATS

CHILD'S FELT HANDBAG

QUILTED CUSHIONS

QUERY & QUOTE

A BAG TO MATCH  
YOUR SWEATER

COLONIAL FILET DESIGN

LARGE CENTERPIECE

CORDONNE

MEDALLIONS  
TO EMBROIDER

PAPER MOSAIC

BABY KIMONO

KNITTED PLACEMATS





# OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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## EDITORIAL

The following was taken from an 1865 edition of the famed "Godey's Lady's Book":

### THE ADVANTAGES OF NEEDLEWORK FOR LADIES

This useful accomplishment has seldom been described in a manner to render it attractive. Music and Drawing are always ranked above the beautiful art of Needlework, because being so common it's real influence on human happiness and the loveliness of feminine character have not been understood. There is, however, a charming passage in the prose poetry of the lamented Hawthorne, which we invite our young readers to take to their hearts as a lesson for life; it will make them better and happier, if they heed its suggestions and practise its teachings.

#### Needlework

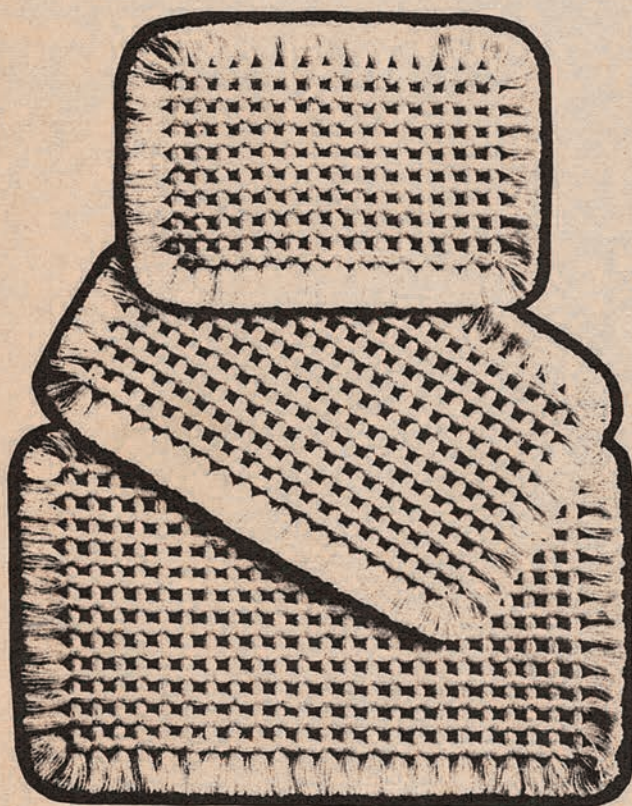
"There is something extremely pleasant and even touching - at least, of very sweet, soft, and winning effect - in this peculiarity of needlework, distinguishing women from men. Our own sex is incapable of any such by-play aside from the main business of life; but women - be they of whatever earthly rank they may, however gifted with intellect or genius, or endowed with awful beauty - have always some little handiwork ready to fill the tiny gap of every vacant moment. A needle is familiar to the fingers of them all.

"A queen, no doubt, plies a needle on occasion; the woman-poet can use it as adroitly as her pen; the woman's eye that has discovered some new star turns from its glory to send the polished little instrument gleaming along the hem of her kerchief, or to darn a casual fray in her dress. And they have greatly the advantage of men in this respect. The slender thread of silk or cotton keeps them united with the small, familiar, gentle interests of life, the continually operating influences of which do so much for the health of the character, and carry off what would otherwise be a dangerous accumulation of morbid sensibility. A vast deal of human sympathy runs along this electric line, stretching from the throne to the wicker chair of the humblest seamstress, and keeping high and low in a species of communion with their kindred beings. Methinks it is a token of healthy and gentle characteristics, when women of high thoughts and accomplishments love to sew; especially as they are never more at home with their own hearts than while so occupied."



# Colonial Mats

By ETHELYN J. GUPPY



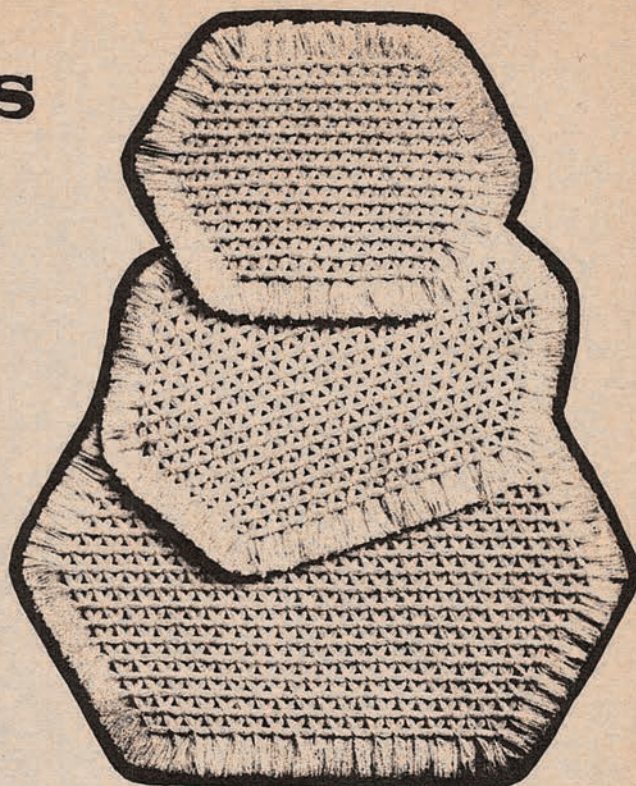
Oblong or Rectangular Mats

There have been numerous devices evolved for the protection of the surface of dining-tables, but none serves the purpose more effectively than does this easily made, attractive and durable mat, or garde-nappe - if we wish to give it a French name - the popularity of which has increased with the years.

These mats are usually made in sets of different sizes, and in any desired shape, square, oblong, hexagonal, or as liked but the principle is the same for all. First a stout frame is needed, since the pull in tying the knots will warp a slender one. The frames may be purchased, but are easily made at home by anyone "handy" with tools. There are different methods of making them, but that given produces a good strong frame, which will last in-

definitely, the corners being mortised and carefully fitted. The stock used for those illustrated was three-quarter-inch, each way; by another method the strips are cut to half the thickness where the ends lap at the corners, fitted and securely glued.

The outside measurements of the three frames on which the rectangular mats were made are nine by fourteen inches, for the largest or "platter-mat," eight by twelve for the medium size and seven by ten for the smallest; the hexagonal frames require, for corresponding sizes, a strip ten inches long for each side, with two six-inch strips for each end, then side strips eight inches long, with five-inch ends, and for the smallest, use six-inch strips at sides and four and one-half inch at ends. These sizes are very practical, and



Colonial Mats, Hexagonal Shape

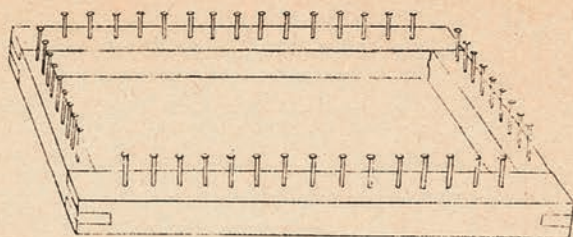
do not require a great amount of material, only fifteen balls of No. 10 knitting-cotton being used for the six mats pictured. Five mats are usually liked for a set, one of the large size, with two each of the smaller ones; this, however, is a matter of personal preference or requirement, as is the choice of material. While these accessories may be made of various sorts of thread, the plain white mats of rather fine cotton are always good.

Having the frames ready, one inch brads are placed one half inch apart, all around about midway of the width of the frame. The spacing must be perfectly even, hence it is well to first use a rule and dot the places for the brads, which are driven entirely around the hexagonal frames; on the rectangular frames, however, the three brads at each corner are omitted.

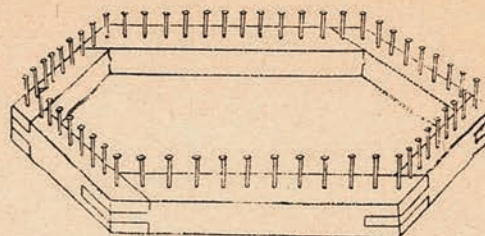
First let us make a rectangular mat. Tie the knitting-cotton to the first brad at the left front, carry it across to the one opposite, or at the left back, bring it down to the starting-point and around the first brad, and repeat four times, making ten threads between the two brads. Carry the thread to the next pair of brads and continue until all are con-

Continued on next page

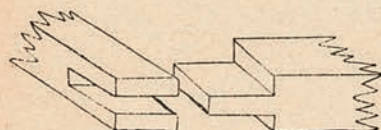




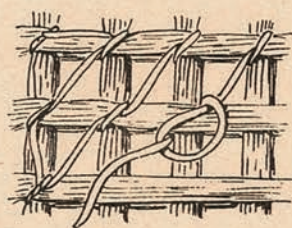
**Rectangular Frame**



**Hexagonal Frame**



**Ends Cut for Joining.**



**Figure 1**



**Figure 2**

## COLONIAL MATS

nected in the same way; then turn the frame and wind lengthwise in like manner, with ten threads connecting each pair of brads. Now repeat the entire process, going across again with ten threads, lengthwise the same, then once more, so there will be thirty threads lying in the same direction between each pair, and fasten the end to the last brad. Never allow a knot to come within the mat, but always fasten a new thread to a brad.

Next, with a heavier thread - No. 5 crochet-cotton is good - proceed to tie the groups of threads at each intersection, as in Figure 1, going diagonally from crossing to crossing in one direction until the surface is covered, then tying across in the other direction. Sometimes workers tie all around the edge before covering the surface; this is simply an extra precaution to get the threads separated correctly and to make the mat a bit firmer and truer. When the tying is completed the threads are carefully cut where they go around the brads, and the fringe is trimmed just enough to even it and give a neat

appearance.

The hexagonal mats are wound in three directions, the threads running parallel to the sides and ends, and each group containing thirty threads in three layers, exactly as in the rectangular mats. Figure 2 shows the method of tying, the working-thread being carried from knot to knot along the groups or clusters instead of across the space. Here it is wise to first tie all around the edge - that is, before tying inside the mat; and it is also better to go over the surface three times with the tying, instead of tying each crossing or intersection three times in one operation, the former method being more durable in case a thread should break.

As long a piece of the crochet-cotton should be used for tying as can be managed comfortably, and it may be threaded into a large tapestry-needle or bodkin, a small wooden needle, or even a safety-pin - anything to carry it through the openings. The work is, of course, all done on the wrong side.

The "firemen's shawls," so frequently asked about, are made on the same principles as the rectangular mats, but the nails are one inch

apart, yarn is used for the shawl and for the tying, the tie-yarn either crossing the spaces diagonally, as directed, or being carried on the clusters so that the spaces are left open. Usually a wide fringe is left on the shawls which are made square - about fifty-four inches; if scarfs are made, the wide fringe may come on the ends, and small loops on the sides.

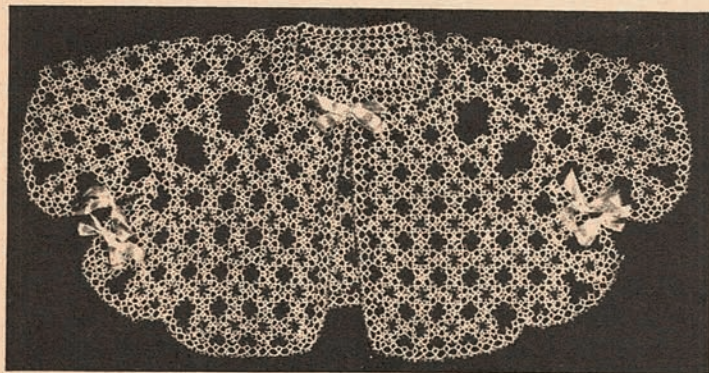
Some homemade frames have notches, evenly spaced, cut on the outside edge, and the requisite number of threads is wound around the frame, letting them rest in opposite notches, instead of carrying them around the brads, as directed. The knot is very simple: put the needle down on the opposite side of strands or through the upper space, and bring it out through the space nearest you, diagonally, the thread being thrown over the needle, which is drawn through the loop as in making a buttonhole-stitch. If desired, the tie-thread may be knotted, or fastened with a buttonhole-stitch, at center of the space when making the second crossing. There are many ways of varying this pretty, useful work, especially as to materials.



# Tatted Cap & Jacket

By NELLIE A. JOHNSON

(1924)



A Jacket to Match the Cap

The entire design is made up of simple medallions and rows of rings and chains. Using No.50 crochet cotton begin at center of crown with a medallion. Made as follows:

## Tatted Bonnet

1. A ring of 3 double knots, (picot, 3 double knots) 3 times, close; a chain of 3 double knots, (picot, 3 double knots) 3 times; repeat until you have 8 rings and the same number of chains, joining each ring to preceding by side picot, and last ring also to 1st, the last chain at base of 1st ring; fasten off neatly and securely.

2. A ring, as before, joining by middle picot to middle picot of chain of preceding row; a chain, as before, a ring, joining by 1st or side picot to last picot of preceding ring; a chain; repeat, joining a ring to each chain of preceding row, with a free ring between rings, 16 in all; join last ring to 1st, and last chain at base of 1st ring; fasten off.

3. Same as 2d row, 32 rings in all.

4. A ring of 5 double knots, (5 double knots, picot) 3 times, close; joining by middle picot to middle picot of chain of last row; a chain, as before; repeat, joining a ring to each chain, each ring to preceding by side picot, last ring also to 1st, and last chain at base of 1st ring; 32 rings in all. Fasten off.

5. Same as 4th row, only after joining 8 rings to 8 chains of preceding row, make a free chain; then again 8 joined rings, and so on, thus adding 4 rings, making the

entire number 36. This completes the crown, which may be enlarged by additional rows same as 5th, if desired, increasing as required.

The front of bonnet consists of 3 rows of 9 medallions each; join the 1st medallion by middle picots of 2 chains to middle picots of 2 chains of crown; join next and following medallions by middle picots of 2 chains to middle picots of 2 chains of preceding medallion (next above the chains of the latter which are joined to the crown), and by next 2 chains to 2 chains of the crown, missing 1 chain of crown between medallions. This leaves 2 free chains at top of each medallion. Join the 2d row to 1st in same way - 2 chains of each medallion to the 2 free chains of each medallion of preceding row, and the side chains to preceding medallion. A 4th row of medallions may be added for the larger cap, if required.

**For the edge:** A ring, as in 4th row, joining by middle picot to 1st of the 7 free chains at back of crown; a chain, as before; a ring, joining by side picot to side picot of preceding ring, and by middle picot to middle picot of next free chain. Repeat until you have joined 7 rings; then make a free ring (joining only to preceding ring), join next 2 rings to middle picots of 2 free chains of medallion; a free ring (always alternating with chain), join to next 2 medallions in same way, with free ring between medallions, then to turn the corner join a ring to 3d picot of same chain last ring was joined to and to 1st



A Dainty Cap for the Littlest One

picot of next chain, taken together, next ring to middle picot of same chain and next to middle picot of next chain of same (corner) medallion; a free ring, then 2 rings to 2 free chains of next medallion, repeat across front, turning the corner and working across lower edge as before; end with a free ring, joining also to 1st, and join last chain at base of 1st ring.

Thread half-inch satin ribbon, blue or pink, through the spaces between 2d and 3d rows of medallions, and between 3d row and edge, finishing with cunning rosettes and ties of the same ribbon.

## Matching Jacket

The little jacket, kimono style and ribbon-tied, is formed of the same medallions, with an edge to match the cap. For one front make 3 rows of 7 medallions each, joining as directed; the next row consists of 6 medallions, dropping one at the top; the next has 4 medallions, omitting one at each end, the next has 3, omitting the one at top, and the next has one medallion joined to the 2d of the 3 medallions. These rows are perpendicular. Make the other front in same way.

**For the back:** For the 1st (horizontal) row at the bottom join 7 medallions; for the 2d row make 2 free medallions, join next 7 to the 7 of preceding row, and add 2 free

Continued on page 4



(Continued from preceding page)

medallions at other end, 11 medallions in all; in 3d row join 11 medallions to 11 medallions, with 1 free medallion at each end; 4th row has 11 medallions joined to the 11 medallions, dropping 1 at each end; then 9 medallions over 11 medallions, dropping 1 at each end; 7 medallions over 9, dropping 1 at each end, and the 5th row has 5 medallions over 7, dropping 1 at each end.

**For sleeves:** Make first a horizontal row of 9 medallions; next row consists of 9 medallions joined to the 9 medallions, with a free medallion at each end; the 3d row 9 medallions over 9 medallions, dropping the free medallion at each end; the 1st medallion of 4th row is joined by 2 chains to the 2 free chains of 2d medallion of 3d row, then make 1 free chain and join next 2 to the 2d and 3d free chains of 4th medallion of 5th row of front; join 6 more medallions across sleeve, the 7th, as directed to 1st medallion of 5th row of back. The 5th row, of 5 medallions, is joined in the same way to 6th medallion of 4th row of front, and 1st medallion of 6th row of back, and the 6th row, of 3 medallions has the 1st joined to 7th medallion of 3d row of front, and the last to 1st medallion of 7th row of back. Make and join the other sleeve in same way. These medallions may be joined with needle and thread, if preferred, but it is a simple matter to join them as worked.

#### For The Edge

1. A ring of 4 double knots, (picot, 4 double knots) 3 times, close; a chain of 3 double knots, picot, 3 double

knots, join to middle picot of 1st free chain of 7th medallion of 1st row of front, 3 double knots, picot, 3 double knots; a ring, as before, joining by 1st picot to last picot of preceding ring; a chain, joining by middle picot to middle picot of next free chain; a ring (joining always to preceding ring); a free chain; a ring; a chain, joining to 1st free chain of next medallion; a ring; a chain, joining to next free chain; a ring; a free chain; a ring; a chain, joining to the free chain of 3d medallion, at shoulder; continue in this way, making next a free chain, join next to free chain of next medallion (at top of sleeve), a free chain, then 2 consecutive chains to 2 free chains of next medallion, (a free chain, 1 chain to next medallion) -:- twice, (a free chain, 2 consecutive chains to next medallion) 3 times, then work the other side the same, reversing from -:- to opposite corner of neck, ending with a ring like 1st; fasten off.

2. A ring of 5 double knots, picot, 5 double knots, join to 1st picot of 1st ring, 5 double knots, picot, 5 double knots, close; a chain of 3 double knots, (picot, 3 double knots; twice, a small ring of (3 double knots, picot) 3 times, close, joining by side picot to preceding ring, and by middle picot to middle picot of 1st ring of last row; a chain; a small ring, joining to preceding as before, and to middle picot of next ring; repeat around neck; then, after joining to last ring of 1st row, make a chain; a ring of 5 double knots, join to preceding small ring, 5 double knots, join to last ring of 1st row, 5 double knots, picot, 5 double knots, close; a chain; a ring (like last ring made), joining to preceding ring,

and by middle picot to 3d picot of last chain of 1st row; (a chain; a free ring; a chain; a ring; joining to middle picot of 1st chain of medallion below; a chain; a ring, joining to next chain of same medallion) 7 times; a chain; a ring, joining to next 2 picots taken together; a chain; a ring, joining to next picot; a chain; a ring, joining to middle picot of next chain; repeat directions in parentheses 3 times; a chain; a ring, joining to middle picot of next chain of same medallion; (a chain; a free ring) twice; (a chain; a ring, joining to 1st chain of next medallion; a chain; a ring, joining to next chain of same medallion) twice; a chain; a ring, joining to next chain of same medallion, again 2 free rings (with chain between, always), then a ring, joining to each of 2 chains of next medallion, join next ring to next 2 picots, taken together, join a ring to each of next 2 chains of same medallion, 4 free rings, a ring joined to each of 2 chains of next medallion, 2 free rings, -:- a ring, joining to 1 chain of next medallion (the 4th of 5th row of front), omit the chain, make a 2d ring, joining to free chain of 1st medallion of 4th row of sleeve, work back from -:-, down side of sleeve and around corner, repeating directions in parentheses 8 times across bottom of sleeve, work up between sleeve and back, as before, and continue around to opposite corner of neck, joining last ring to 1st, and last chain at base of 1st ring. Simply keep the edge flat and even. It is a very easy design, and can be followed almost without thought.

Tie under the arms with little knots of the ribbon used for the cap.

## “ ” ? “ ” ? “ ” Query & Quote

Just received your magazine "Olde Time Needlework". I am very pleased with it and am happy I have received a first issue. I have one request or suggestion that I think would add to an already good magazine. Could you add the date to the best of your knowledge when these articles were first published?

L. M. M., Rosemead, Calif.

A number of readers have made this suggestion, and it is a good one. Whenever possible we'll try to give the date.

I am looking for instructions for knitting the old fashioned double mittens. Can someone help?

Esther Herzig, Castorland, N.Y.  
13620

-:-

Have been trying to find the filet crochet pattern for the 23rd psalm. Had it one time but have misplaced it somewhere. Would gladly pay to get it. Let me know if you should have it.

Edith Sweatt, Linnecreek, Missouri  
65052

We do not have patterns to sell. We'll print this one if we can locate it.

I hope within the issues you will publish some crocheted lace edgings that are rather simple and are to be crocheted to the article. I have been combing through all the crochet books and magazines and have not found any to my liking. I'd like these for pillow cases, dresser scarves, et.

Mrs. R. C., Cambridge, Nebr.

We'll do our best to find some of the edgings you describe.

Does someone have an illustration and directions for making the Kensington Stitch?



# A Bag To Match Your Sweater

By FRANCES S. BRUCE

A bag knitted of yarn may match your newest sweater in stitch and color, or not, as you like. In any case you will welcome it as "something new," and consequently much to be desired.

Two one-ounce balls of Shetland floss are required for either bag pictured, with No.4 needles. Rose was used for one of the bags, gray for the other, but the colors may be selected in accordance with one's own taste or inclination.

**For the rose bag:** Cast on 60 stitches.

1 to 12: Knit plain.

13: Knit 1, -: over twice, knit 1; repeat.

14: Knit plain, dropping the "over twice" loop.

Knit 10 rows plain. Repeat from 13th row until you have 6 openwork stripes, then knit 12 rows plain, repeat from 13th row until you have 6 openwork stripes again, and end with 12 rows plain. Bind off.

Sew up the sides of bag, leaving three and one-half inches open at the top. Line with satine of the same or a prettily contrasting color, felling the lining to the open side edges and around the top of bag to within a half inch of the edge. Work double

crochet over the handle, taking into every other stitch of the knitting in order to gather the top of bag.

Celluloid rings, oval, are used for the handles, but any ring large enough to be carried in the hand will serve; a small embroidery hoop may be used, the doubles continuing entirely around it.

As an ornament oval, black beads are strung on the rose yarn, with a knot of the yarn between, one length

formed into three loops around a rose of gray and rose yarn, and another caught in below the rose, making three ends. At center of rose is a group of French knots, made with black yarn. A group of yarn flowers, or other decoration, may take the place of this; or one can easily make the beads of black paper, if the wooden beads are not to be had, and the ingenious worker will find ample scope for her own ideas in the fashioning or ornaments. If gray is used as a trim, with black, the bag may be lined with gray.

**For the gray bag:** Cast on 60 stitches.

Knit 6 rows plain.

Knit 22 rows of the openwork pattern (over, narrow); 6 rows plain; 20 rows openwork pattern; 18 rows plain; 20 rows openwork; 6 rows plain; 22 rows openwork and 6 rows plain; bind off.

Make up the bag as directed; the model is lined with crimson, which shows very effectively through the openwork pattern.

Very pretty scarfs are made of floss to match the bags and in the same pattern, with fringe knotted in at each end. Any desirable stitch, either in knitting or crochet may be used for these bags, preferably rather open, or with openwork stripes. Colored jute or twine is used in the same way, but the yarn has the advantage of being light weight.



This of Gray with Crimson Lining



The Rose Bag







While sateen can be recommended for these cushions, it is by no means taboo to use taffeta or any preferred fabric. All the designs, however, are intended for the ordinary and not the Italian (stuffed) method of quilting. The work is done with self-color sewing-cotton, using fine running-stitches just as our grandmothers used to do.

The quilting method used has no complexities to harass even the novice, and any worker who will give as much care to her quilting as to her finest embroidery will achieve gratifying results. There is no mystery about the process; one just cuts out a back of self-fabric as big as the muslin design on which the quilting lines appear, and a front the

same size and a layer of cotton wadding to match. Then one lays the piece intended for the front, or top, of the cushion glossy side down on a flat surface, places the wadding carefully and evenly on top of it, and lays the muslin design, with design uppermost, on top of the wadding. Then one bastes - oh, much! - from corner to corner diagonally, from edge to edge vertically and horizontally, and anywhere else one deems advisable. This prevents the wadding from slipping.

Quilting may, of course, be done in a frame, but with pieces as small as these it may as readily be done "in the hand." Run the lines of the design with tiny stitches, being sure to take them through all three thick-

nesses of the fabric, and working, of course, from the muslin side. Draw the quilting-thread a bit tightly - not so taut as to break it, however - enough to give the work a very slight but very desirable puffiness. This will make the design, picked out by the stitches, show up in relief on the fabric background.

Always start quilting at the middle of a design, and work toward the edges. Now and then, in spite of careful basting, the wadding will have a tendency to slip a bit one way or the other, and if one works toward the edge, the unevenness will be in that direction, where it may readily be adjusted.

With the quilting done and bastings removed, all that remains is to

# QUILTED CUSHIONS character keynote for an entire room

add the fabric back. The method by which this is done depends on the style of the cushion.

Boxed cushions can be easily finished in a very workmanlike fashion if one follows the mode of the upholsterer. For the "box," cut a strip of fabric, perfectly straight, two and a half inches wide, and long enough to go around the cushion, allowing for a seam. Cut also a bias strip, about three-fourths of an inch wide, and long enough to go twice around the cushion, allowing a little extra for "take-up." Of course, one may cut two strips, each long enough to go around the cushion once. Piece the bias strips no oftener than you must. Supply yourself with some medium-weight padding-cord, fold the bias fabric over it and baste close to the cord. Sew one cord to the top of the

cushion and the other to the bottom of the boxing band; then seam the top and the bottom of the cushion to the band, stitching close to the cord.

Finishing the "pillow" type cushions is still another matter. It happens that all four of the models, not excepting the one with the unusual scalloped edge, is finished in the same manner, with a double row of cording (not piping, however), all around. Provide yourself with enough medium weight, or fine padding-cord to go twice around the cushion, and cut it in halves. Quilt the inside line of the edge, slip the cord well up against the quilted line, between the muslin and the wadding, and quilt the line below. Slip in the second cord well up against this quilted line, and quilt or baste below it. Then seam the back to the top,

leaving most of the bottom open for stuffing. With the pillow in place, turn in the open edges and whip them together.

If the pillow used does not adequately fill the scalloped corners as may conceivably happen, just tuck some cotton wadding into each one before inserting the pillow, to keep it trim and shapely.

Sateen pillows and cushions may be laundered when their "innards" have been removed. It is a wise idea to prevent any possible packing or lumping of the wadding in laundering, by basting as you did for quilting. This is particularly advantageous when the designs show much "open" or unquilted surface, as in some of the designs pictured.

Patterns on following page











# Bridge Prizes in Cordonne

BY IDAH DIANA EKBERGH



Figure 1



Figure 2

Cordonne has been inspired by the Asiatic art known as Cloisonne.

If you are looking for something novel and inexpensive as well, you will delight in this new artcraft, which requires only clever fingers and careful attention to detail for perfection.

In the craft cordonne, a name that very fittingly characterizes the work, any sort of base may be used - cardboard, wood, tin, glass or "what have you", and the partitions or cordons, which form the design, fashioned of simple wrapping cord arranged upon a surface that has been coated with glue. Colored twine may be used, or coarse crochet-cotton.

**Equipment:** The equipment necessary for doing the work includes a ball of cord, a bottle of liquid glue a few small camel's hair brushes, a pair of scissors, a few clean cloths, clear quick-drying colored enamels, also gold and silver bronzing mixture.

**Process:** The cordons, or partitions of cord, are cut in sections to fit the design. For example, each petal of a daisy or other conventional flower form is cut separately (except in the case of a very small flower, when one length of cord will do), patting it into the semblance of a flower with some sort of pointed implement - either the handle of a paintbrush, an orange-wood stick, or even a crochet hook.

In applying the cordons, spread only enough glue over the surface that you are "inlaying" to hold the cords in place. Take care to keep your fingers entirely free of glue, as

otherwise the cord will persist in sticking to your fingers instead of to the article you are decorating.

After the design is complete, coat it all over with clear, quick-drying lacquer and when thoroughly dry you are ready for the next move.

Cover the whole object, design as well as background, with gold, silver, or whatever color you desire the background to be, and when thoroughly dry fill in the design with the colored enamels.

Finally, apply two or three coats of the clear, quick-drying lacquer, allowing each coat to dry thoroughly before applying the next.

**Designs:** The motifs illustrated are suggestive of others that may be made. To apply, mount the design upon carbon paper, soft side down, and holding it securely in place on the object to be decorated, trace with a pencil or other pointed implement. This should, of course, be done before applying the coating of glue.

## Descriptions of Models

A. This shallow powder box has a wild-rose center with small leaves arranged in pairs curving in each direction between the petals and a border of one-fourth inch petals placed so that they touch one another. Another row of petals one-half inch in length is placed in an upright position on the rim. This box is first coated with gold bronze, then the flower petals are filled with pink enamel, the leaves with green, center with yellow and borders with turquoise blue, leaving the cordons gold.

B. The cover of a second powder box of the usual size is decorated at the center with an eight-petal flower about one and one-fourth inches in diameter. Along the edge is a border of "curls" arranged in eight pairs with stems together and ends curled outward, while similar pairs, a bit smaller, are placed between curling to either side of each petal. On side of cover, petal shaped cordons are placed with loops at top.

This box is coated all over with dull gold bronze. Next the space between petals of the center flower and the inner row of "curls" is filled with a rich deep-blue enamel, and green is used to frame the outer row of curls and the spaces between stems of petals on side of cover.

C. This cover has at the center a nine-petal flower about three-

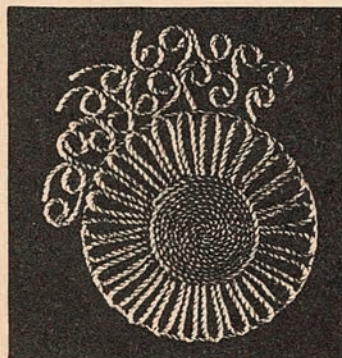


Figure 3



Figure 4

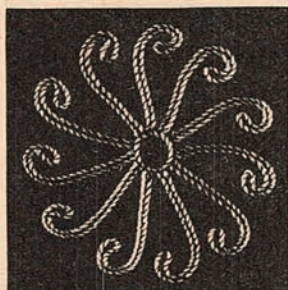


Figure 5



fourths inch in diameter arranged about a tiny coil. Radiating from this, and extending to the base of the cover rim, are cordons cut about four inches in length, folded in the center and applied to the base of the cover in petal form, then each end brought up to the flower at center of top and curved back upon itself to form a loop corresponding to the one on the rim, the cord being brought closely together as it passes over the edge, the ends finishing about one-half inch over the turn.

Between these forms are petals built upward from the edge of the side rim.

When all is in place, the cover is first coated with violet enamel. When this is dry the petals of the border are filled with lavender, the single petals along the edge vivid green sprinkled with silver tinsel while wet, and the center flower on the top violet with a center of gold tinsel.

D. A celluloid soap box, measuring about two and one half by four inches, is used for this trinket box.

At the center of the cover is a daisy-form one and one-half inches in diameter with slender petals like those in Fig.3, the center being filled with two circles, inside the other, placed with the ends of the cord meeting. Along the edge and extending from the top over the side is a repeating border formed of two units, one a scroll and the other a tiny petal motif placed between the scrolls at the lower edge.

At each corner of the cover, inside the border, is a small decorative motif, such as a swastika, butterfly, or flower, done in short lengths of the cord so manipulated with the implement you are using as to form the shape. Finally the surface of the cover top, between the motifs, is covered with tiny curls (Fig.3) placed in an irregular fashion one against the other.

When the cords are thoroughly set, the box is coated inside and out with liquid gold bronze, decorative designs as well as background, and then the center and corner motifs and edge of cover outside the border are coated with coral pink enamel.

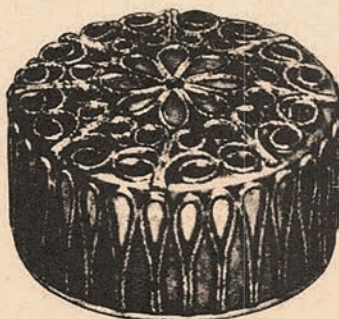
These boxes are but suggestive of many articles that may be decorated in a similar fashion, or an exceedingly small outlay, and need only careful handling to be successful.



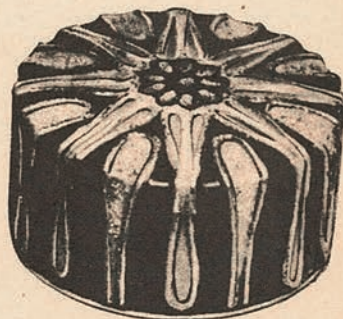
The motifs are suggestive of the many interesting designs that may be improvised.



A

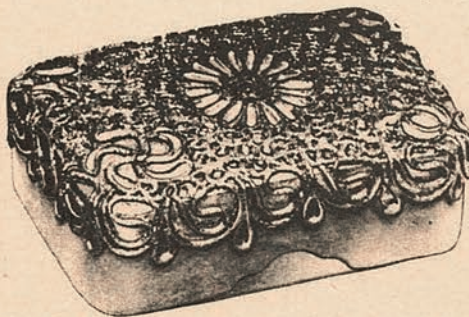


B



C

Dusting powder boxes may be decorated in a most delightful fashion.



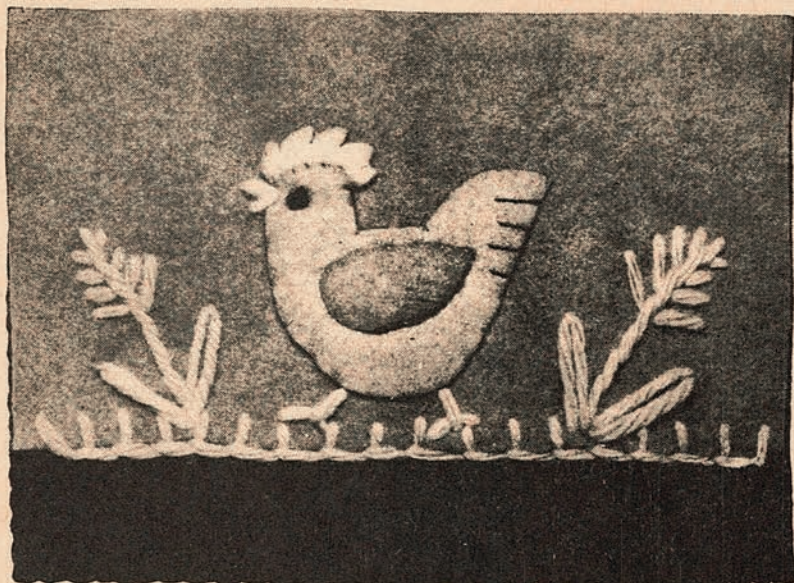
D

These boxes serve a new life of usefulness for buttons and trinkets.

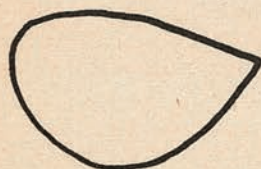


# The Little Red Hen Handbag

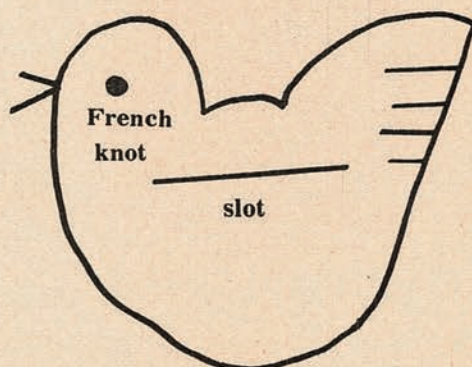
BY BESS LIVINGS



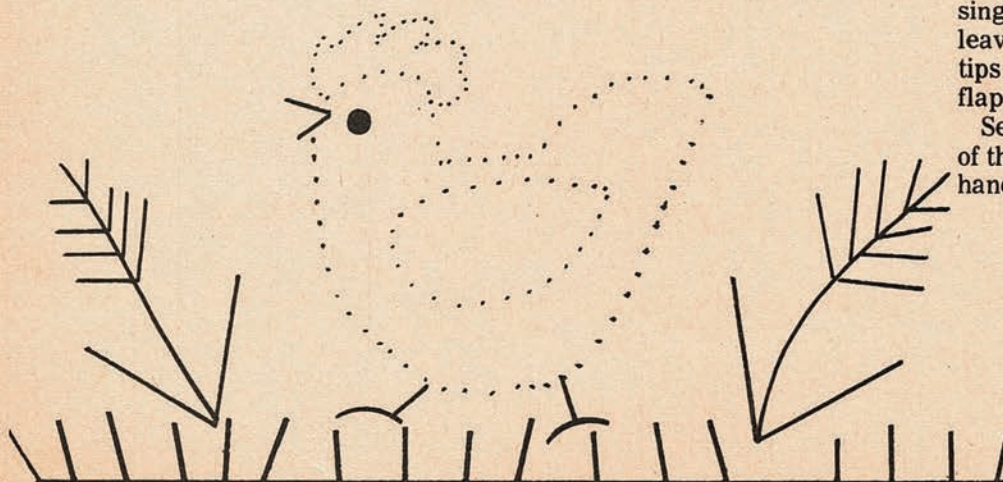
For A Little Maid



Cut wing from darker or lighter shade



Cut hen from brick colored felt



The Little Red Hen of story-book fame wanders gaily across the flap of this little felt handbag, singing to herself about how tall her wheat has grown. This is just the sort of handbag any child will adore making and carrying - for it has a surprise feature. The Little Red Hen lifts her protecting wing, and guess what? - underneath it is a little coin pocket the size of a quarter.

The handbag is made in two pieces. The back and flap are of bright turquoise blue felt the color of the sky in autumn. The front is made of black felt like the earth where the Little Red Hen planted her wheat.

To make the handbag, cut a rectangle of blue felt five and one-half by seven inches and one of black felt three and three-fourths by five and one-half inches. Whip or blanket stitch these together across three sides with black to form an envelope. Cut a strap one-half inch wide and four inches long of blue felt. Sew this on at the center of the back, turning under the top about one-fourth inch and stitching flat at the other end.

Cut the hen from brick colored felt, her wing from a darker or lighter shade of the same color, and her comb from bright orange felt. Cut out the slot. Place the wing in position on top of it and whip the upper edge of the wing to the upper edge of the slot with matching thread, so it forms a flap.

Applique the hen and slip the comb underneath her head, catching it down between points.

Make a French-knot eye of black embroidery floss, six strands. Make the bill and feet of yellow yarn, two stitches for each. Tail and wing feathers are single stitches of dark brown floss. Out line stitch the stalks of wheat with yellow yarn and make single stitches at the tops. The leaves are loops caught down at the tips. Blanket stitch the end of the flap with yellow.

Sew snap fasteners at the corners of the flap on the hen's wing and the handbag is ready for use.





*Crewel Design, Drawn and Colored, Which Dates  
Back to Colonial Times*

*In the Possession of the Dunham Family of Cooperstown  
From "Development of Embroidery in America"*

## A New Era for Women

F L O R E N C E   Y O D E R   W I L S O N

Perhaps we can best understand why the woman of 1876 returned to the crewel work of her grandmothers and a little Moravian embroidery and Berlin wool work, with a bit of Spanish lace thrown in, French embroidery and crochet - all

of which had reached their height many years before - if we look back and see just what was happening in America at this time.

We have seen how this particular period marked a decline in needlework. But it was the begin-

ning of a new and broader outlook for women. For a time handwork as a form of art fell into a period of neglect. Although there were many forces in operation, the outstanding ones moving toward the greater freedom of women were the introduction of the sewing machine on a colossal scale, and the awakening of women to a desire for justice in their political status.

This did not mean that women did not sew. As a matter of fact they used the needle more than they had ever used it before, but it was a sewing machine needle which turned out the hundreds of thousands of home made garments of this period. Men's clothing was being made outside the home, but women's and children's garments still came from the home factory.

You might say that the sewing machine should have given women more leisure for doing needlework. So it might, had they not had a serious personal problem which began to demand settlement - the question of Women's Rights.

Susan B. Anthony, arrested for having cast a fraudulent vote, but out on bail, was touring the country with a lecture called, "Is It A Crime for a Citizen of the United States to Vote?" Her subject was such a success and followed with such enthusiasm that it was doubted that she could be convicted in a trial by jury. To solve the problem she was denied such a trial. She precipitated a deadlock which was the beginning of the definite consideration of the American woman as a voter. Women's right to vote became a legal battle. For twenty-eight years suffrage had been agitated. For forty-four years more women were to engage in an uphill fight for the vote.

In Philadelphia, at the Centennial, in 1876, commemorative of one hundred years of growth for the United States of America, there was a woman's suffrage convention. "Women's Rights" were discussed everywhere.

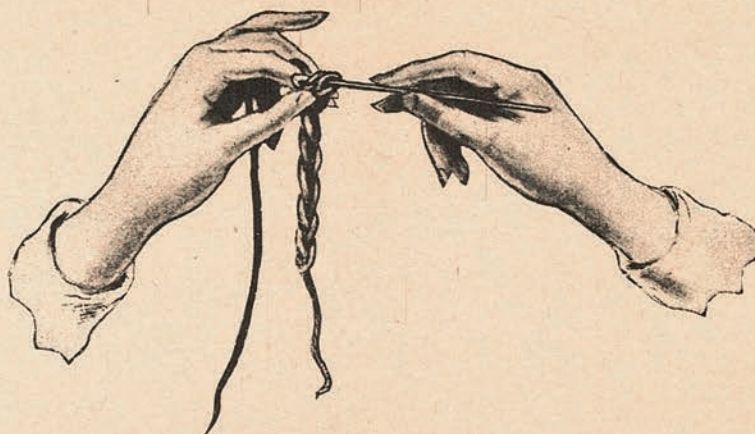
There were lectures to attend and, as if to complicate matters, costumes were a medley of ruffles, tucks and frills such as never had been seen before. Women no longer made quilts by hand, for the quilts of a past generation were still good, and ready-made coverings could be bought more cheaply than they

Continued on page 28



# A Lesson in Crochet

By EMMA CHALMERS MONROE



Position of Hands, Showing Also the Chain in Process of Making

(From a 1916 Publication)

Although the art of crocheting is of comparatively ancient date, it having been known in Europe in the sixteenth century, it was then practised chiefly in nunneries, and was indifferently classed with embroidery and laces as "nuns' work." After it was brought to Ireland, it attained to a considerable degree of perfection under the name of Irish point, the patterns for working being evidently taken from the needlepoint laces. It was known in England and Scotland, but never attracted much attention until about the year when it became fashionable, and since then it has taken a prominent position which it seems likely to hold. The word *crochet* is derived from the French *croches* or *croc*, and Old Danish *krooke*, signifying hook.

So much for an accredited history of *crochet-work*, as done in the "old world." It was brought to this country - or first became generally known here - about seventy years ago. (1846) A lady who is an expert in the art gave the writer an interesting story of her first experience with it. She was a child of ten or twelve years, when one day a schoolmate who had just returned from a visit to New York - a wonderful trip in those days - was displaying her knowledge of a new work she had learned there. She had no *crochet-hook* - which she said should be used - but showed how the chain was made by pulling one loop

through another with her fingers, using a very coarse thread or twine. My ingenious little friend caught the idea at once, and when she went home she made a hook by bending a pin and fastening it to a bit of wood which served as a handle. A little later a visitor at the house, who was making "tidies" in the new work, showed her how to do other stitches - the double, treble, and so on, although she did not name them - and the little girl with her improvised hook produced a collar which she sold at a most encouraging price. About this time Godey's *Lady's Book*, the accepted authority on fancy work in those days, gave an illustrated description of the various fundamental stitches, with some ideas on how to use them, and this small crocheter was fairly started on the path toward perfection in the art which so interested and interested her. Probably no woman in this country has done more of such work than she.

All this relates to plain or "simple" *crochet*, which is well adapted to the wants of every-day life, goes on our historian, as it requires little skill in execution, will resist wear and tear, and costs a comparative trifle for materials. The finer kinds, known as *Irish point*, raised *rose-crochet* and *Honiton crochet*, though costing little for material, require greater skill and patience, and are chiefly made for trade purposes by the peasantry of European countries, notably, perhaps, Ireland.

*Irish point* - or *Irish crochet*, as it is better known here - consists of separate motifs, which are first made and then joined by means of a filling-stitch - usually after having been basted to a pattern. Until perhaps twenty-five years ago all of this class of work seen here was imported; then our American workers began to wonder why they could not make it, and since that time it has been undertaken more and more. There are other interesting variations of the art which will be taken up as we go on; but, after all, plain *crochet* is easily the favorite.

The same stitches are used for all, and it seems a pity that the terms used, or names given the stitches, should not be the same in all publications. The fact that they are not results in a good deal of trouble and dissatisfaction. Those given herewith are such as are in general use, however, and were taught the writer by an English teacher of crocheting, herself a professional in the art; and by comparing them with the pattern one wishes to work, one can readily determine which to use. In some periodicals and books, the real slip-stitch is omitted, and the single is called slip-stitch; the double is called single, the treble is called double, the double treble is called treble, and so on.

There are different ways of holding the *crochet-needle* and carrying the thread, and many consider one way as good as another unless, as is usually the case, one's own method



is thought a little the best. One of the neatest and most rapid workers of my acquaintance carries her thread exactly as when knitting, passing it over the crochet-hook from her right forefinger. The following instructions were given by the English teacher in question, and are those commonly accepted: Hold the needle in the right hand very much as you hold a pen when writing, letting the handle extend between the forefinger and thumb, which rest on and hold the needle. Hold nothing but the latter in the right hand, not allowing the fingers of that hand to so much as rest on the work. Hold work with thumb and second finger of left hand, letting the thread pass over the forefinger, slightly raised, or held up from the work, under the second, over the third and under the little finger. These instructions are especially good for using yarns, when it is desirable to keep the work as soft and fluffy as possible.

The chain may be called the fundamental stitch in crochet, and on this rest all the others. Much has been accomplished when one has learned to make this quickly and evenly. Make a loop of thread around the needle, take up the thread and draw through this loop (that is, push the hook under the thread that passes over the forefinger, draw it back, catching the thread, and pull this through the loop on the needle), forming a new stitch or loop, take up the thread and draw through this, and so continue until the chain is of the length required, tightening each loop as drawn through, so that all will be of uniform size and smoothness. After a little practise one does this without thought. When abbreviations are used that for chain is ch.

The slip-stitch is properly a close joining stitch: Drop the stitch on the needle, insert hook through the stitch of work to which you wish to join, take up the dropped stitch and pull through, thus making a close fastening. This stitch is sometimes used to "slip" along certain portions of the work, from one to another point, but single crochet is more often employed for this. The abbreviation is sl-st.

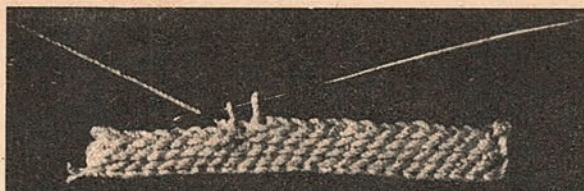
**Single-crochet** (frequently called slipstitch, and sometimes mitten-stitch) is made thus: Having a stitch on needle, insert hook in work, take up the thread, and draw it through

the work and the stitch on the needle at the same time. The abbreviation is sc.

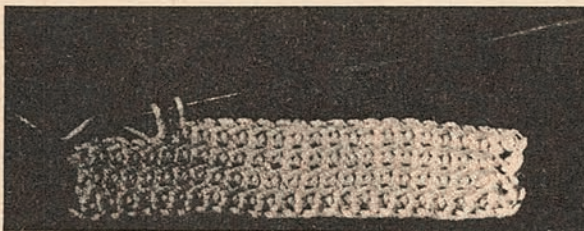
**Double-crochet:** Having a stitch on needle, insert hook in work, take up thread and draw through, giving you two stitches on the needle; take up thread and draw through the two

stitches. The abbreviation is dc. There are many variations of the double-crochet stitch; as illustrated, it is the slipper-stitch or ribbed stitch, formed by taking up the back horizontal loop or vein of each stitch in preceding row. A quite different

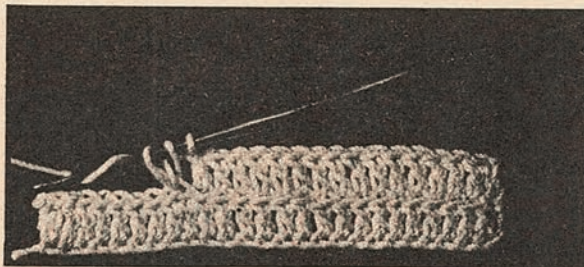
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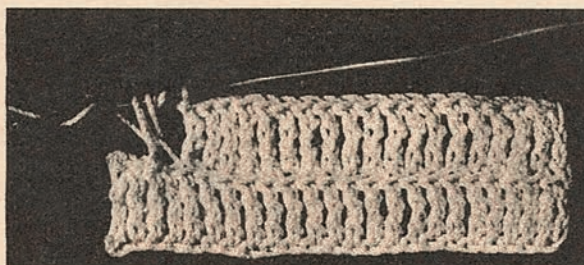
Single Crochet



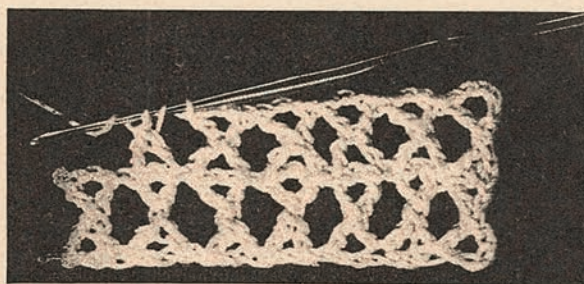
Double Crochet



Treble Crochet



Double Treble Crochet



Cross-Treble Crochet



effect is given when the hook is inserted under both loops.

**Treble crochet:** Having a stitch on the needle, take up the thread as if to make a stitch, insert hook in work, take up thread and draw through, making three stitches or loops on the needle; -- take up thread and draw through two, again and draw through two. The abbreviation of treble crochet is tc. It will be noted that the single crochet has one "draw," the double two, and the treble three, from which these stitches take their names.

**Half-treble or short-treble crochet:** Like treble to --; then take up thread and draw through all three stitches at once.

**Long-treble crochet:** Like treble to --; then take up the thread and draw through one stitch, again and draw through two, again and draw through remaining two. This stitch is of especial value in working patterns in filet-crochet, since by its aid the space is made a more perfect square. The abbreviation is ltc.

**Double-treble crochet:** Having a stitch on the needle, take up the thread twice, or put it twice over the needle, insert hook in work, take up thread and draw through, making four stitches to be worked off; (take up thread and draw through two) three times. The abbreviation of double treble crochet is dtc.

**Triple treble:** Take up thread three times, insert hook in work, take up thread and draw through, making five stitches on needle; work these off two at a time, as in double treble. The abbreviation is ttc.

One sometimes has occasion to use other extra-long stitches, such as quadruple crochet (over four times before insertion of hook in work), quintuple treble (over five times), and so on, which are worked off two at a time, exactly as in treble or double treble. In turning, one chain-stitch corresponds to a double, two chain-stitches to a half or short treble, three chain to a treble, four to a double treble, five to a triple treble, and so on, adding one chain for each extra "draw."

**Picots:** Frequently used to finish the edges of crochet lace and other work, are made in various ways, directions usually accompanying the piece of work on which they are used. For a closed picot, make a chain of three, four, five or more



No. 1. Picots Along a Line of Stitches



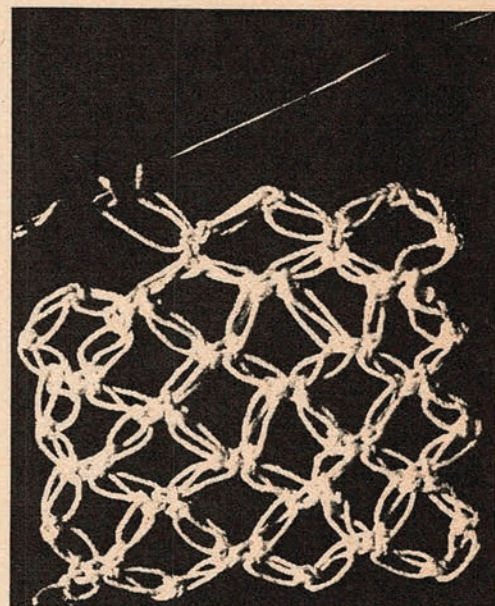
No. 2. Picots on a Chain



No. 3. Open Picots



Roll-Stitch



Knot Stitch

stitches, according to size of picot wanted, and join in a loop by catching into the 1st stitch of chain (the last, counting from hook), drawing closely together. Open picots are not caught in 1st stitch of chain but are made between two stitches placed close together, thus: One double in a stitch, chain three, a double in next stitch, and so on, making as many stitches as required between the picots. Or, picots are frequently made around a scallop or shell of trebles in the following manner: A treble in a stitch, chain three, fasten in top of treble. The abbreviation of picot is p or pic.

**Cross-treble crochet:** This stitch is frequently used for the heading of lace, or as a beading through which to run ribbon, and is very pretty when neatly done. Take up the thread twice, as for double treble,

hook in next stitch and draw through, take up thread and draw through two stitches, take up thread, miss two stitches of foundation, insert hook in next, take up thread and draw through, work off the stitches now on the needle two at a time until but one remains, chain two, and make a treble in the exact center of the cross treble. If a wider beading is desired, take up thread three times, at first, then twice, missing an extra stitch between and making three instead of two chain at the top. The abbreviation is cr-tc.

**Knot-stitch:** Draw out the stitch on needle to a length of one fourth or one half inch, according to length of the knot-stitch wanted. Take up the thread and draw it through this loop; insert hook under thread just drawn through, between it and the first loop, take up thread and draw



# Great Grandmother's Counterpane

The wonderful counterpane, knitted by Mrs. Calvin Coolidge when she was the presiding genius of the White House, is a dear old pattern, handed down from time immemorial, and perhaps the most beautiful of the many variations of the "fourleaf clover" which is always supposed to bring good luck, you know; yet it would probably never have become especially famous had not Mrs. Coolidge made it so. Now, those who understand the art of knitting wish to make this very bedspread, and those who do not are anxious to learn it for the selfsame reason; and everybody will enjoy Mrs. Coolidge's own story of how she discovered and came to knit this delightful oldtime counterpane.

"Down in Richmond, Virginia, on a quiet, shady street, stands a fine old southern home which shelters some gentlewomen now advancing in years, widows of Confederate soldiers, whose days are made peaceful and happy largely through the efforts and love of a woman whose husband is a Congressman from that State. Visiting 'round among these friends of hers one day, she saw upon the bed in the room of one of them a knitted counterpane such as our great-grandmothers used to make in the days of long ago."

"The Congressman's wife is an accomplished knitter, and from the gentle little woman she learned to knit the squares which made up the counterpane. Since then she has taught others the intricacies of the pattern, and I am one of those fortunate ones. I so keenly enjoyed its mysteries that I have wanted to share my pleasant pastime with other knitters, and for that reason I have written the directions during some of my leisure minutes, hoping to touch the spring which would set us all busily at work to make great-grandmother's counterpane."

Mrs. Coolidge goes on to tell us that the directions must be very carefully followed; one stitch too many or too few will prove disastrous. To one not accustomed to knitting, it may seem a little difficult and complicated at first, but after one block has been made, it will be



very simple. It works out so exactly and so beautifully that knitters will find themselves fascinated by it. If the regular long steel needles are used, the entire block may be knitted with two needles by putting a cork or a little knob of sealing-wax on one end of each to prevent the stitches slipping off. If the shorter steel needles, such as socks were knitted with during the war, are used, four needles will be required at the widest point of the block, three in the work and one with which to knit.

No. 17 steel needles are suggested for the work, with cotton yarn as material. A rule adopted by many expert knitters is to use needles of about the same size or thickness as the knitting cotton, but one's method of work must also be taken into account; that is, if one knits loosely finer needles should be chosen than if the contrary is true. As a general thing a rather fine cotton yarn should be used with No. 17 needles; but a little experimenting will settle

the question of suitable sizes for your own work. Some prefer the blocks firm and close, others like them lighter and more open; one size of needles with knitting cotton coarser or finer, as the case may be, would give the different results.

Abbreviations of the stitches in knitting follow, and instructions for making the stitches themselves will be found elsewhere in this magazine. K, knit; p, purl; st, stitch; sl, slip; o, thread over. And here are the directions for knitting the block, exactly as Mrs. Coolidge wrote them - to be sent forth to her sister-knitters, everywhere.

1. Start with 1 st.
2. O, k1, turn.
3. O, k2, turn.
4. O, k3, turn.
- 5,6,7,8,9. Same as 4th row, knitting 1 more st each row. The 9th row will have 9 st, including the over.
10. Sl 1, as if for purling (keep this

Continued on next page



(Continued from preceding page)

edge st loose), k 2, o, -:- (that is, bring the thread under the needle toward you, then put it over the needle away from you), p 1, o (-:- thread over needle toward you, then under needle away from you), k 1, o (as -:-), p 1, o (as -:-), k 3, turn at end of each row. When making an o before purling, to count as an extra st, use the first method, and for an o before knitting use the second method. In purling the thread is always toward you; if a purled st follows a knitted st, the thread must be brought under the needle or between needles to the front, and returned to the back of work before knitting next st.

11. Sl 1 (as in 10th row), k 4, p 3, k 5. When knitting or purling the st in previous row formed by putting the thread over, it may seem to be on the needle with the wrong side toward you, as in case of the 3rd st in previous row. Knit or purl according to directions, what seems to be the back of such stitches.

12. Sl 1, k 2, o, p 2, (k 1, o) twice, k 1, p 2, o, k 3, turn.

13. Sl 1, k 5, p 5, k 6, turn.

14. Sl 1, k 2, o, p 3, k 2, o, k 1, o, k 2, p 3, o, k 3, turn.

15. Sl 1, k 6, p 7, k 7, turn.

16. Sl 1, k 2, o, p 4, k 3, o, k 1, o, k 3, p 4, o, k 3, turn.

17. Sl 1, k 7, p 9, k 8, turn.

18. Sl 1, k 2, o, p 5, k 4, o, k 1, o, k 4, p 5, o, k 3, turn. There should now be 29 st on needle.

19. Sl 1, k 8, p 11, k 9, turn.

20. Sl 1, k 2, o, p 6, k 5, o, k 1, o, k 5, p 6, o, k 3, turn.

21. Sl 1, k 9, p 13, k 10, turn.

22. Sl 1, k 2, o, p 7, k 6, o, k 1, o, k 6, p 7, o, k 3, turn.

23. Sl 1, k 10, p 15, k 11, turn.

24. Sl 1, k 2, o, p 8, k 7, o, k 1, o, k 7, p 8, o, k 3, turn.

25. Sl 1, k 11, p 17, k 12, turn.

26. Sl 1, k 2, o, p 9, k 8, o, k 1, o, k 8, p 9, o, k 3, turn.

27. Sl 1, k 12, p 19, k 13, turn.

28. Sl 1, k 2, o, p 10, k 9, o, k 1, o, k 9, p 10, o, k 3, turn.

29. Sl 1, k 13, p 21, k 14, turn. There should now be 49 st on needle. This completes widening in center of leaf, where there should be ten double rows of holes.

30. Sl 1, k 2, o, p 11, sl 1, k 1, pass sl st over k st, k 17, k 2 together, p 11, o, k 3, turn.

31. Sl 1, k 14, p 19, k 15, turn.

32. Sl 1, k 2, o, p 12, sl 1, k 1, pass sl

st over k st, k 15, k 2 together, p 12, o, k 3, turn.

33. Sl 1, k 15, p 17, k 16, turn.

34. Sl 1, k 2, o, p 13, sl 1, k 1, pass sl st over k st, k 13, k 2 together, p 13, o, k 3, turn.

35. Sl 1, k 16, p 15, k 17, turn.

36. Sl 1, k 2, o, p 14, sl 1, k 1, pass sl st over k st, k 11, k 2 together, p 14, o, k 3, turn.

37. Sl 1, k 17, p 13, k 18, turn.

38. Sl 1, k 2, o, p 15, sl 1, k 1, pass sl st over k st, k 9, k 2 together, p 15, o, k 3, turn.

39. Sl 1, k 18, p 11, k 19, turn.

40. Sl 1, k 2, o, p 16, sl 1, k 1, pass sl st over k st, k 7, k 2 together, p 16, o, k 3, turn.

41. Sl 1, k 19, p 9, k 20, turn.

42. Sl 1, k 2, o, p 17, sl 1, k 1, pass sl st over k st, k 5, k 2 together, p 17, o, k 3, turn.

43. Sl 1, k 20, p 7, k 21, turn.

44. Sl 1, k 2, o, p 18, sl 1, k 1, pass sl st over k st, k 3, k 2 together, p 18, o, k 3, turn.

45. Sl 1, k 21, p 5, k 22, turn.

46. Sl 1, k 2, o, p 19, sl 1, k 1, pass sl st over k st, k 1, k 2 together, p 19, o, k 3, turn.

47. Sl 1, k 22, p 3, k 23, turn.

48. Sl 1, k 2, o, p 20, sl 1, k 1, pass sl st over k st, pass next st over the same st, p 20, o, k 3, turn.

49. Sl 1, k 23, p 1, k 24, turn.

50. Sl 1, k 2, o, k 43, o, k 3, turn.

51. Sl 1, k 2, p 45, k 3, turn.

52. Sl 1, k 2, o, (k 2, p 2) 11 times, k 1, o, k 3, turn.

53. Sl 1, k 2, (p 2, k 2) 11 times, p 2, k 4, turn.

54. Sl 1, k 2, o, k 1, (p 2, k 2) 11 times, p 2, o, k 3, turn.

55. Sl 1, k 2, p 1, (k 2, p 2) 12 times, k 3, turn.

56. Sl 1, k 2, o, (p 2, k 2) 12 times, p 1, o, k 3, turn.

57. Sl 1, k 4, (p 2, k 2) 12 times, p 1, k 3, turn.

58. Sl 1, k 2, o, p 1, (k 2, p 2) 12 times, k 2, o, k 3, turn.

59. Sl 1, k 3, (p 2, k 2) 13 times, k 3, turn. There should now be 59 st on needle.

60. Sl 1, k 2, o, k 53, o, k 3, turn.

61. Sl 1, k 2, p 55, k 3, turn.

62. Sl 1, k 2, o, k 55, o, k 3, turn.

63. Sl 1, k 62, turn.

64. Sl 1, k 2, o, p 57, o, k 3, turn.

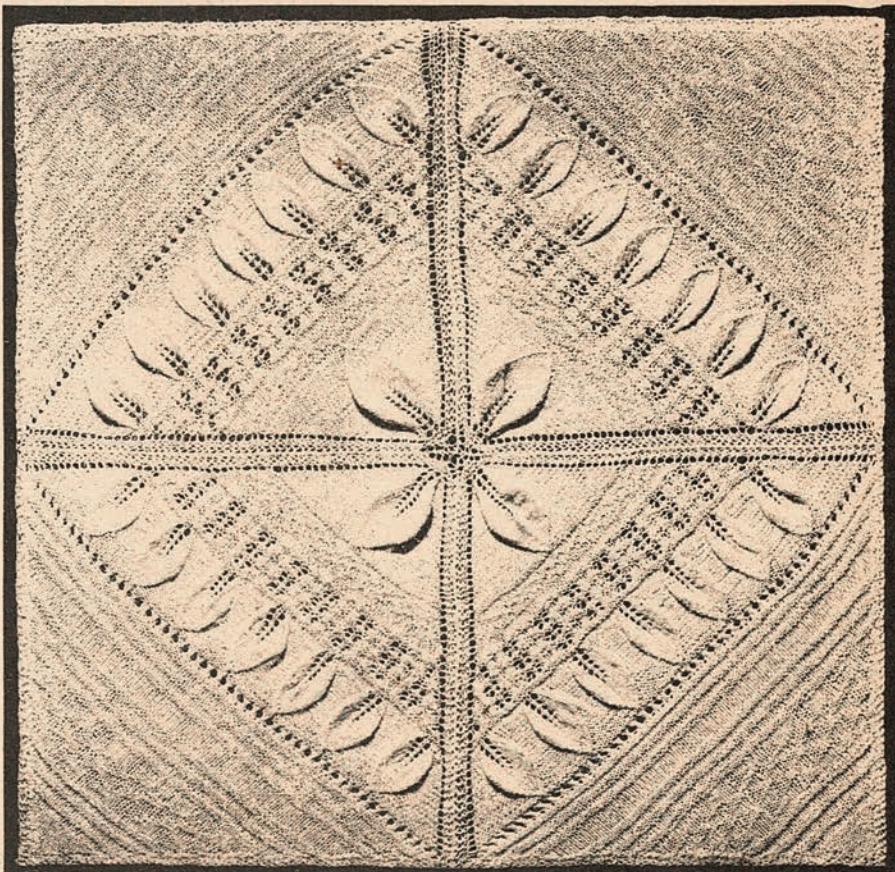
65. Sl 1, k 64, turn.

66. Sl 1, k 2, o, k 2, (o, k 1, sl 1, k 1, pass sl st over k st, k 1, k 2 together, k 1, o, k 1) 7 times, k 1, o, k 3, turn.

67. Sl 1, k 2, p 61, k 3, turn.

68. Sl 1, k 2, o, k 3, (o, k 1, sl 1, k 1, pass sl st over k st, k 1, k 2 together, k 1, o, k 1) 7 times, k 2, o, k 3, turn.

Continued on next page



Four Blocks Joined to Form the Pattern



(Continued from preceding page)

69. Sl 1, k 68, turn.  
70. Sl 1, k 2, o, p 63, o, k 3, turn.  
71. Sl 1, k 70, turn.  
72. Sl 1, k 2, o, k 1, k 2 together, k 1, o, k 1, (o, k 1, sl 1, k 1, pass sl st over k st, k 1, k 2 together, k 1, o, k 1) 7 times, o, k 1, sl 1, k 1, pass sl st over k st, k 1, o, k 3, turn.  
73. Sl 1, k 2, p 67, k 3, turn.  
74. Sl 1, k 2, o, k 2, k 2 together, k 1, o, k 1, (o, k 1, sl 1, k 1, pass sl st over k st, k 1, k 2 together, k 1, o, k 1) 7 times, o, k 1, sl 1, k 1, pass sl st over k st, k 2, o, k 3, turn.  
75. Sl 1, k 74, turn.  
76. Sl 1, k 2, o, p 69, o, k 3, turn.  
77. Sl 1, k 76, turn.  
78. Sl 1, k 2, o, k 4, k 2 together, k 1, o, k 1, (o, k 1, sl 1, k 1, pass sl st over k st, k 1, k 2 together, k 1, o, k 1) 7 times, o, k 1, sl 1, k 1, pass sl st over k st, k 4, o, k 3, turn.  
79. Sl 1, k 2, p 73, k 3, turn.  
80. Sl 1, k 2, o, k 1, (o, k 1, sl 1, k 1, pass sl st over k st, k 1, k 2 together, k 1, o, k 1) 9 times, o, k 3, turn.  
81. Sl 1, k 80, turn.  
82. Sl 1, knit 2, o, p 75, o, k 3, turn.  
83. Sl 1, k 82, turn.  
84. Sl 1, k 2, o, k 77, o, k 3, turn.  
85. Sl 1, k 2, p 79, k 3, turn.  
86. Sl 1, k 2, o, k 3, o, (k 1, o, k 11, o) 7 times, k 1, o, k 3, o, k 3, turn.  
87. Sl 1, k 5, (p 5, k 9) 6 times, p 5, k 6, turn.  
88. Sl 1, k 2, o, p 3, (k 2, o, k 1, o, k 2, p 9) 6 times, k 2, o, k 1, o, k 2, p 3, o, k 3, turn.  
89. Sl 1, k 6, (p 7, k 9) 6 times, p 7, k 7, turn.  
90. Sl 1, k 2, o, p 4, (k 3, o, k 1, o, k 3, p 9) 6 times, k 3, o, k 1, o, k 3, p 4, o, k 3, turn.  
91. Sl 1, k 7, (p 9, k 9) 6 times, p 9, k 8, turn.  
92. Sl 1, k 2, o, p 5, (k 4, o, k 1, o, k 4, p 9) 6 times, k 4, o, k 1, o, k 4, p 5, o, k 3, turn.  
93. Sl 1, k 8, (p 11, k 9) 7 times, turn.  
94. Sl 1, k 2, o, p 6, (k 5, o, k 1, o, k 5, p 9) 6 times, k 5, o, k 1, o, k 5, p 6, o, k 3, turn.  
95. Sl 1, k 9, (p 13, k 9) 7 times, k 1, turn.  
96. Sl 1, k 2, o, p 7, (k 6, o, k 1, o, k 6, p 9) 6 times, k 6, o, k 1, o, k 6, p 7, o, k 3, turn.  
97. Sl 1, k 10, (p 15, k 9) 7 times, k 2, turn.  
98. Sl 1, k 2, o, p 8, (sl 1, k 1, pass sl st over k st, k 11, k 2 together, p 9) 6 times, sl 1, k 1, pass sl st over k st, k 11, k 2 together, p 8, o, k 3, turn.  
99. Sl 1, k 11, (p 13, k 9) 7 times, k 3, turn.  
100. Sl 1, k 2, o, p 9, (sl 1, k 1, pass sl st over k st, k 9, k 2 together, p 9) 7 times, o, k 3, turn.  
101. Sl 1, k 12, (p 11, k 9) 7 times, k 4, turn.  
102. Sl 1, k 2, o, p 10, (sl 1, k 1, pass sl st over k st, k 7, k 2 together, p 9) 7 times, p 1, o, k 3, turn.  
103. Sl 1, k 13, (p 9, k 9) 7 times, k 5, turn.  
104. Sl 1, k 2, o, p 11, (sl 1, k 1, pass sl st over k st, k 5, k 2 together, p 9) 7 times, p 2, o, k 3, turn.  
105. Sl 1, k 14, (p 7, k 9) 7 times, k 6, turn.  
106. Sl 1, k 2, o, p 12, (sl 1, k 1, pass sl st over k st, k 3, k 2 together, p 9) 7 times, p 3, o, k 3, turn.  
107. Sl 1, k 15, (p 5, k 9) 7 times, k 7, turn.  
108. Sl 1, k 2, o, p 13, (sl 1, k 1, pass sl st over k st, k 1, k 2 together, p 9) 7 times, p 4, o, k 3, turn.  
109. Sl 1, k 16, (p 3, k 9) 7 times, k 8, turn.  
110. Sl 1, k 2, o, p 14, (sl 1, k 1, pass sl st over k st, pass next st over same st, p 9) 7 times, p 5, o, k 3, turn.  
111. Sl 1, k 17, (p 1, k 9) 7 times, k 9, turn.  
112. Sl 1, k 2, o, k 91, o, k 3, turn.  
113. Sl 1, k 2, p 93, k 3, turn.  
114. Sl 1, k 2, o, k 1, (o, sl 1, k 1, pass sl st over k st) 46 times, o, k 3. There are now 101 st on needle, at the widest part of the block.  
115. Sl 1, k 2, p 95, k 3, turn.  
116. Sl 1, k 100, turn.  
117. Sl 1, k 100, turn.  
118. Sl 1, k 2, p 2 together, p 91, p 2 together, k 3, turn.  
119. Sl 1, k 98, turn.  
120. Sl 1, k 2, k 2 together, k 89, sl 1, k 1, pass sl st over k st, k 3, turn.  
121. Sl 1, k 2, p 91, k 3, turn.  
122. Sl 1, k 2, k 2 together, k 87, sl 1, k 1, pass sl st over k st, k 3, turn.  
123. Sl 1, k 94, turn.  
124. Sl 1, k 2, p 2 together, p 85, p 2 together, k 3, turn.  
125. Sl 1, k 92, turn.  
126. Sl 1, k 2, k 2 together, k 83, sl 1, k 1, pass sl st over k st, k 3, turn.  
127. Sl 1, k 2, p 85, k 3, turn.  
128. Sl 1, k 2, k 2 together, k 81, sl 1, k 1, pass sl st over k st, k 3, turn.  
129. Sl 1, k 88, turn.  
130. Sl 1, k 2, p 2 together, p 79, p 2 together, k 3, turn.  
131. Sl 1, k 86, turn.  
132. Sl 1, k 2, k 2 together, k 77, sl 1, k 1, pass sl st over k st, k 3, turn.  
133. Sl 1, k 2, p 79, k 3, turn.  
134. Sl 1, k 2, k 2 together, k 75, sl 1,

- k 1, pass sl st over k st, k 3, turn.  
135. Sl 1, k 2, p 77, k 3, turn.  
136. Sl 1, k 2, k 2 together, k 73, sl 1, k 1, pass sl st over k st, k 3, turn.  
137. Sl 1, k 2, p 75, k 3, turn.  
138. Sl 1, k 2, k 2 together, k 71, sl 1, k 1, pass sl st over k st, k 3, turn.  
139. Sl 1, k 2, p 73, k 3, turn.  
140. Sl 1, k 2, k 2 together, k 69, sl 1, k 1, pass sl st over k st, k 3, turn.  
141. Sl 1, k 76, turn.  
142. Sl 1, k 2, p 2 together, p 67, p 2 together, k 3, turn.  
143. Sl 1, k 74, turn.  
144. Sl 1, k 2, k 2 together, k 65, sl 1, k 1, pass sl st over k st, k 3, turn.  
145. Sl 1, k 2, p 67, k 3, turn.  
146. Sl 1, k 2, k 2 together, k 63, sl 1, k 1, pass sl st over k st, k 3, turn.  
147. Sl 1, k 70, turn.  
148. Sl 1, k 2, p 2 together, p 61, p 2 together, k 3, turn.  
149. Sl 1, k 68, turn.  
150. Sl 1, k 2, k 2 together, k 59, sl 1, k 1, pass sl st over k st, k 3, turn.  
151. Sl 1, k 2, p 61, k 3, turn.  
152. Sl 1, k 2, k 2 together, k 57, sl 1, k 1, pass sl st over k st, k 3, turn.  
153. Sl 1, k 64, turn.  
154. Sl 1, k 2, p 2 together, p 55, p 2 together, k 3, turn.  
155. Sl 1, k 62, turn.  
156. Sl 1, k 2, k 2 together, k 53, sl 1, k 1, pass sl st over k st, k 3, turn.  
157. Sl 1, k 2, p 55, k 3, turn.  
158. Sl 1, k 2, k 2 together, k 3, (p 4, k 4) 6 times, p 2 together, k 3, turn.  
159. Sl 1, k 3, (p 4, k 4) 6 times, p 4, k 3, turn.  
160. Sl 1, k 2, k 2 together, k 2, (p 4, k 4) 5 times, p 4, k 3, sl 1, k 1, pass sl st over k st, k 3, turn.  
161. Sl 1, k 2, (p 4, k 4) 6 times, p 3, k 3, turn.  
162. Sl 1, k 2, p 2 together, p 1, (k 4, p 4) 5 times, k 4, p 2, p 2 together, k 3, turn.  
163. Sl 1, k 5, (p 4, k 4) 5 times, p 4, k 5, turn.  
164. Sl 1, k 2, p 2 together, (k 4, p 4) 5 times, k 4, p 1, p 2 together, k 3, turn.  
165. Sl 1, (k 4, p 4) 5 times, k 4, turn.  
166. Sl 1, k 2, p 2 together, p 3, (k 4, p 4) 5 times, sl 1, k 1, pass sl st over k st, k 3, turn.  
167. Sl 1, k 2, p 1, (k 4, p 4) 5 times, k 7, turn.  
168. Sl 1, k 2, p 2 together, p 2, (k 4, p 4) 4 times, k 4, p 3, p 2 together, k 3, turn.  
169. Sl 1, k 2, (k 4, p 4) 5 times, k 6, turn.

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170. Sl 1, k 2, k 2 together, k 1, (p 4, k 4) 4 times, p 4, k 2, sl 1, k 1, pass sl st over k st, k 3, turn.
171. Sl 1, k 2, p 3, (k 4, p 4) 4 times, k 4, p 2, k 3, turn.
172. Sl 1, k 2, k 2 together, (p 4, k 4) 4 times, p 4, k 1, sl 1, k 1, pass sl st over knit st, k 3, turn.
173. Sl 1, k 2, p 2, (k 4, p 4) 4 times, k 4, p 1, k 3, turn.
174. Sl 1, k 2, k 2 together, k 35, sl 1, k 1, pass sl st over k st, k 3, turn.
175. Sl 1, k 2, p 37, k 3, turn.
176. Sl 1, k 2, p 2 together, p 33, p 2 together, k 3, turn.
177. Sl 1, k 40, turn.
178. Sl 1, k 2, p 2 together, p 31, p 2, together, k 3, turn.
179. Sl 1, k 2, p 33, k 3, turn.
180. Sl 1, k 2, k 2 together, k 29, sl 1, k 1, pass sl st over k st, k 3, turn.
181. Sl 1, k 2, p 31, k 3, turn.
182. Sl 1, k 2, p 2, together, p 27, p 2 together, k 3, turn.
183. Sl 1, k 34, turn.
184. Sl 1, k 2, p 2 together, p 25, p 2, together, k 3, turn.
185. Sl 1, k 2, p 27, k 3, turn.
186. Sl 1, k 2, k 2 together, k 23, sl 1, k 1, pass sl st over k st, k 3, turn.
187. Sl 1, k 2, p 25, k 3, turn.
188. Sl 1, k 2, p 2 together, p 21, p 2 together, k 3, turn.
189. Sl 1, k 28, turn.
190. Sl 1, k 2, p 2 together, p 19, p 2 together, k 3, turn.
191. Sl 1, k 2, p 21, k 3, turn.
192. Sl 1, k 2, k 2 together, k 17, sl 1, k 1, pass sl st over k st, k 3, turn.
193. Sl 1, k 2, p 19, k 3, turn.
194. Sl 1, k 2, p 2 together, p 15, p 2 together, k 3, turn.
195. Sl 1, k 22, turn.
196. Sl 1, k 2, p 2 together, p 13, p 2 together, k 3, turn.
197. Sl 1, k 20, turn.
198. Sl 1, k 2, p 2 together, p 11, p 2 together, k 3, turn.
199. Sl 1, k 18, turn.
200. Sl 1, k 2, p 2 together, p 9, p 2, together, k 3, turn.
201. Sl 1, k 16, turn.
202. Sl 1, k 2, p 2 together, p 7, p 2 together, k 3, turn.
203. Sl 1, k 14, turn.
204. Sl 1, k 2, p 2 together, p 5, p 2 together, k 3, turn.
205. Sl 1, k 12, turn.
206. Sl 1, k 2, p 2 together, p 3, p 2 together, k 3, turn.
207. Sl 1, k 10, turn.
208. Sl 1, k 2, p 2 together, p 1, p 2 together, k 3, turn.
209. Sl 1, k 8, turn.

210. Sl 1, k 1, k 2 together, k 1, sl 1, k 1, pass sl st over k st, k 2, turn.

211. Sl 1, k 6, turn.

212. Sl 1, k 2 together, k 1, sl 1, k 1, pass sl st over k st, k 1, turn.

213. Sl 1, k 4, turn.

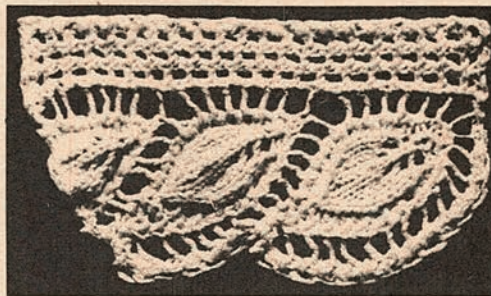
214. K 2 together, k 1, k 2 together, turn.

215. Sl 1, k 2, turn.

216. Sl 1, k 2 together, pass sl st over last st.

This completes one block. Having made four of them, sew them together over and over so that the single large leaves meet at the center, as shown by the illustration. The joining should be done as evenly as possible, care being taken not to draw the work nor leave it too full; a little painstaking will make it just right. The same care should be exercised in putting together the four-block squares, so that the joining lines will run straight across, both ways.

The counterpane, when completed, may be edged with a knitted lace, the directions for which follow:



Border for Knitted Counterpane

#### Border for Knitted Counterpane, Leaf Design

Cast on 13 stitches, knit across plain.

1. Sl 1, n, (o, n) 3 times, o 2, -: k 1, o 2, n, k 1.

2. O, p 2 together, k 1, p 1 (in the o 2 loops, always), -: k 2, p 1, k 8.

3. Edge (like 1st row to -:); k 3, o 2, n, k 1.

4. Edge (like 2nd row to -:); k 4, p 1, k 8.

5. Edge; (k 1, p 1) twice, k 1, o 2, n, k 1.

6. Edge; k 2, p 1, k 3, p 1, k 8.

7. Edge; n, p 1, o, k 1, o, -: p 1, n, o 2, n, k 1.

8. Edge; k 1, p 3, k 4, p 1, k 8.

9. Edge; n, p 1, (k 1, o) twice, k 1; like 7th (from -: always).

10. Edge; k 2, p 5, k 3, p 1, k 8.

11. Edge; n, p 1, k 2, o, k 1, o, k 2; like 7th.

12. O, p 2 together, p 1, k 3, p 7, k 3, -: p 1, k 8.

13. Edge; n, p 1, k 7; like 7th.

14. Like 12th row to -:; p 1 and k 1 in same st, k 8.

15. Edge; k 1, o 2, n, p 1, k 7; like 7th.

16. Edge; k 2, p 7, k 3, p 1, k 2, p 1, k 8.

17. Edge; k 3, o 2, n, p 1, n, k 3, n; like 7th.

18. Edge; k 2, p 5, k 3, p 1, k 4, p 1, k 8.

19. Edge; (k 1, p 1) twice, k 1, o 2, n, p 1, n, k 1, n; like 7th.

20. Edge; k 2, p 3, k 3, p 1, k 2, p 1, k 3, p 1, k 8.

21. Edge; n, p 1, o, k 1, o p 1, n, o 2, n, p 1, n, k 1; like 7th.

22. Edge; k 2, p 2 together, k 3, p 1, k 1, p 3, k 4, p 1, k 8.

23. Edge; n, p 1, k 1, (o, k 1) twice, p 1, n, o 2, n, p 3 together, n, o 2, n, k 1.

24. Edge; k 4, p 1, k 2, p 5, k 3, p 1, k 8.

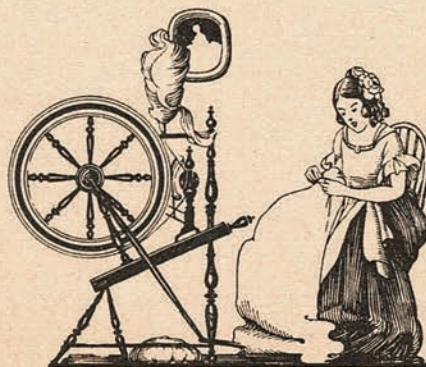
25. Edge; n, p 1, k 2, o, k 1, o, k 2, p 1, (n, o 2, n, k 1) twice.

26. Edge; k 3 together, p 1, k 3, p 7, k 3, p 1, k 8.

27. Edge; n, p 1, k 7, p 1, n, o 2, n, k 4.

28. Bind off 4, k 1, p 1, o, k 2, p 7, k 2, o, k 1, p 1, k 8.

Repeat from 15th row to length required.





# Davenport-Set in Colonial Design

(1928)

By ALICE GRONEMEYER



Crochet-cotton, giving 8 spaces to the inch was used for the set illustrated, but a coarser thread may be substituted at pleasure, resulting of course, in larger pieces. As made, the armpieces measure about eight by ten inches, and the davenport-back sixteen by thirty-two inches. The center portion of the large design may be used as a chair-back. Many, too, will doubtless prefer ecru to white thread for the purpose; but this is a matter of taste.

The oval pieces are worked in the same way, differing only in the figure. Begin at the bottom with a chain of 32 stitches.

1. Tr in 8th st from hook, 8 more sp.

2. Ch 19, tr in 8th st, 4 more sp on ch, the last tr in tr of preceding row, thus widening 5 sp, 28 tr, counting all, widen 5 sp, thus: Ch 2, t tr in same st with last tr, (ch 2, t tr in middle of t tr) 4 times.

3. Ch 10, tr in 8th st, ch 2, tr in tr of last row (widening 2 sp), 16 tr, 9 sp, 16 tr, widen 2 sp (same as 1st 2 sp at end of preceding row).

4. Widen 2 sp, 7 tr, 19 sp, 7 tr, widen 2 sp.

5. Widen 2 sp, 7 tr, 23 sp, 7 tr, widen 2 sp.

6. Ch 7, tr in last tr of preceding row (to widen 1 sp), 7 tr, 27 sp, 7 tr, widen (1 sp, always, unless otherwise directed).

7. Widen, 4 tr, 9 sp, 10 tr, 1 sp, 4 tr, 1 sp, 10 tr, 1 sp, 4 tr, 11 sp, 4 tr, widen. This row begins the figure of the lady and the design may be easily followed by studying the chart. The border is the same on both sides, and the widening continues at intervals to the 35th row, inclusive; above this are 9 rows without widening, then the corresponding narrowing for the upper part begins. To narrow, one may either slip-stitch over the last space of preceding row, or end that row with a triple treble in corner of last space of the row before, thus leaving the work ready to begin the next - or 45th row - without the slip-stitch. In narrowing 2, 3 or more spaces the slip-stitch method may be employed, or the space may be dropped at the end of the preceding row, thus: Leave 2 stitches of the last treble before narrowing on needle, -:- miss 2, double treble in next stitch, working off only 2 stitches, repeat from -:- to the last space to be dropped, miss 2, triple treble in last treble of preceding

row, and work off all the stitches now on the needle, 2 at a time, the last 3 together. In narrowing, 2 spaces, the repeat would be omitted. If care is taken in working off the stitches this method is very satisfactory.

The davenport-back is begun at the side, and worked lengthwise. Make a chain of 239 stitches.

1. Tr in 8th st, 77 more sp on ch.

2. Widen 5 sp, 232 tr, 1 sp.

3. One sp (ch 5 for 1 st sp of row), 4 tr, 76 sp, 16 tr, widen 5 sp.

4. Widen 5 sp, 16 tr, 7 sp, 10 tr, (6 sp, 19 tr, 4 sp, 10 tr) 3 times, 6 sp, 19 tr, 2 sp, 4 tr, 1 sp.

5. One sp, 4 tr, 1 sp, (7 tr, 4 sp, 10 tr, 3 sp, 16 tr, 2 sp) 4 times, 10 tr, 6 sp, 16 tr, widen 2 sp.

6. Widen 2 sp, 7 tr, 8 sp, 22 tr, 1 sp, (7 tr, 2 sp, 4 tr, 2 sp, 10 tr, 2 sp, 4 tr, 2 sp, 7 tr, 2 sp) 4 times, ending last repeat with 1 sp, then 4 tr, 1 sp.

7. One sp, 4 tr, 1 sp, (16 tr, 3 sp, 10 tr, 4 sp, 7 tr, 2 sp) 4 times, ending last repeat with 1 sp, 7 tr, 2 sp, 16 tr, 8 sp, 7 tr, widen 2 sp.

8. Widen 2 sp, 7 tr, 3 sp, 7 tr, 4 sp, 10 tr, 5 sp, 7 tr, 2 sp, (19 tr, 6 sp, 10 tr, 4 sp) 4 times, ending last repeat with 2 sp, 4 tr, 1 sp.

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This completes the side border, and hereafter the widenings at the lower edge consist of one space only. The last widening is at end of 33d row, followed by 20 rows even, or without widening, when the narrowing starts for the other side, as directed for the arm-pieces.

There is so much similarity in the work, with consequent repetition, that it seems quite unnecessary to give directions in detail, especially as these would occupy a great deal of space that might be devoted to other things. In following a working-chart, it is understood that the solid portions consist of trebles. 1 in each stitch; simply count the number of spaces covered, multiply by 3 and add 1 treble, and you have the number of trebles required; that is, 1 space is covered by 4 trebles,

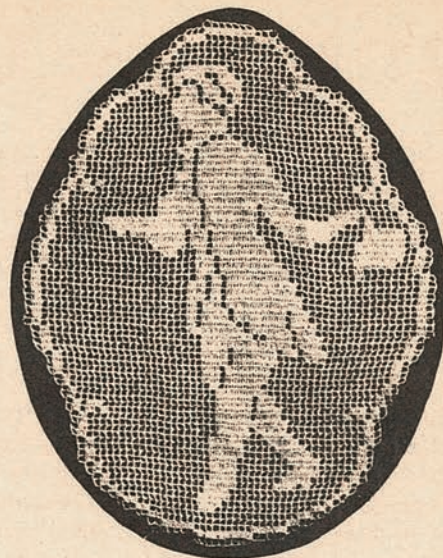
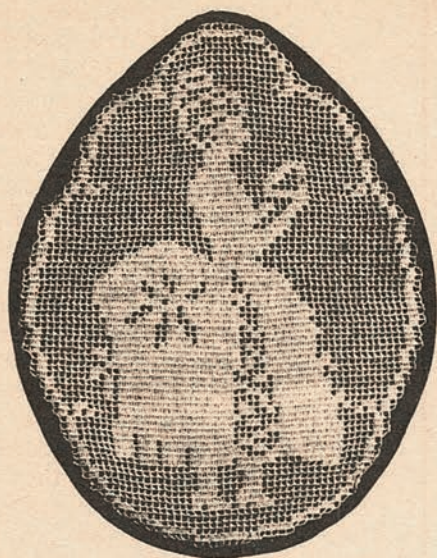
sometimes called a block; 2 spaces require 7 trebles, or 2 blocks 3 spaces take 10 trebles, and so on. Where there is a large number of trebles to be worked over trebles of preceding row, as in the dress or coat of the figures, and it is hard to be sure of the exact number, one may go back or ahead a row or two to where the spaces can be counted. The division of the chart into squares of 10 spaces, and the subdivision of these into squares of 5 spaces, will be found a great help. Some workers, who find the following of a chart or the counting of trebles and spaces in copying a design in filet-crochet troublesome, recommend this plan: Take a large sheet of paper and rule it both ways, forming checks a half inch across, or a little less; the checks or spaces at the left hand are for numbering the

rows, and in those across the top are written, alternately, "spaces" and "trebles," with one at each end of the line for the widening or narrowing, if there is any. By taking off the rows a few at a time or having somebody read them as you jot them down, you will not have to count as you work, and so get on much faster, and the danger of making errors is reduced to a minimum. So say those who have tried the plan. The widening and narrowing, or decreasing, of any number of spaces is done throughout, as directed.

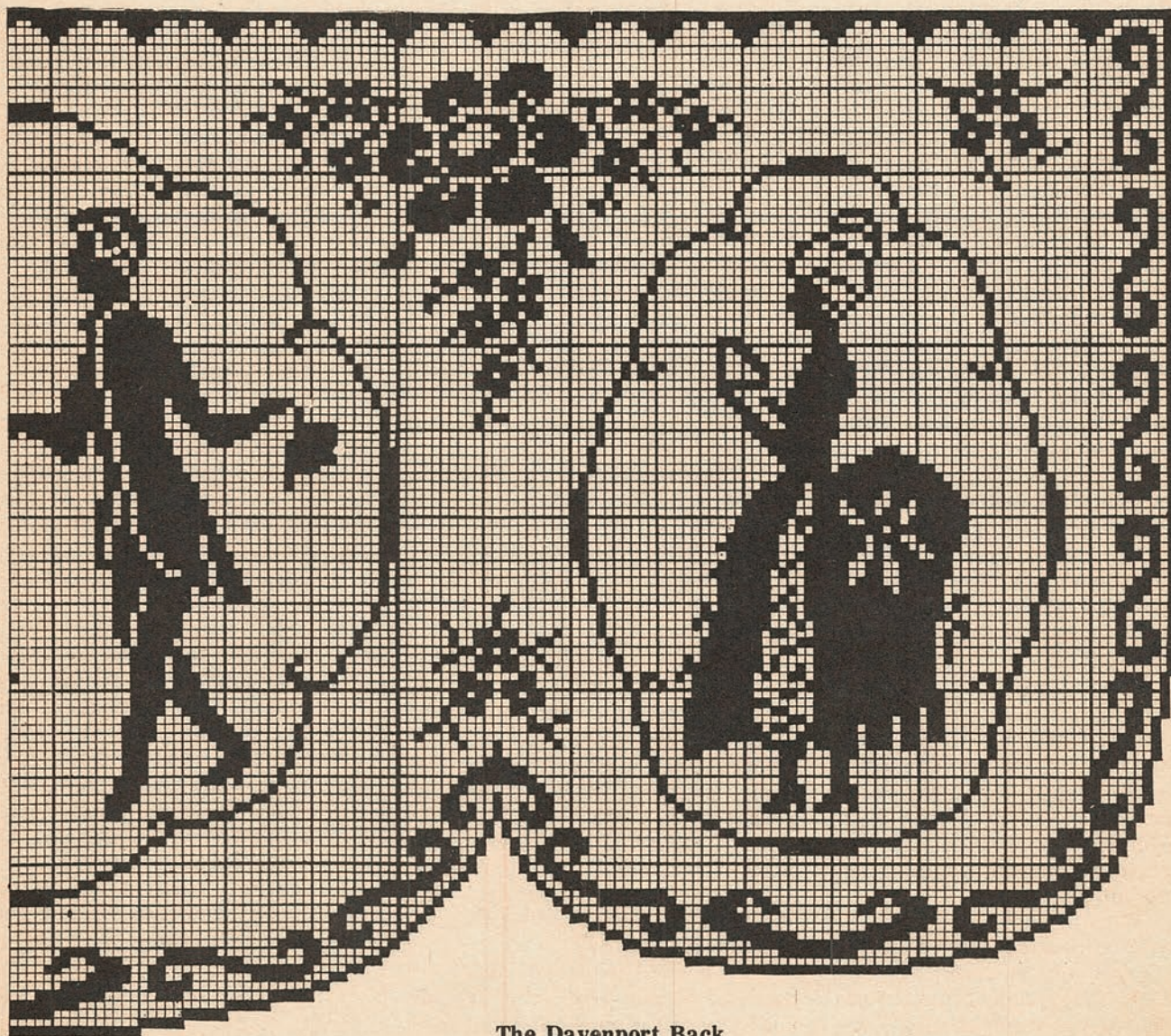
It may puzzle some who have had comparatively little experience in this work to note that the outer line of spaces, surrounding each piece of the set, is not shown on the charts; but after following the directions given for the first few rows the seeming difficulty will be adjusted.







The Arm-Pieces



The Davenport Back



# ? " ? " ? " ? " Query & Quote "

I am looking for the crochet pattern called "Queen Anne's Lace". Can you help?

Mrs. E. R. Brown

Perhaps we can if you'll be more specific. Was this a bedspread medallion, or lace for pillowcases, or what?

I'm delighted with my first copy of *Olde Time Needlework*. You ask for letters, so here's my wants: I am looking for a cross-stitch pattern of a bumble bee and a humming bird. Also, when I was in grade school, I made yards of "pineapple" lace. I've never seen this pattern since. It was made one scallop at a time, first a row of shells (6 or 7) across top - then pineapple was worked back and forth to tip (lower edge of lace). Then single crochet was worked over chain up side of scallop and another row of shells, foundation at top for next scallop. I would pay for this pattern, but I believe others would be interested if you could print it. It is really simple to make, but difficult to describe.

G. R., Toimah, Wis.

Surely with such a detailed description to go by, someone will be able to unearth this pattern, if it doesn't turn up in our own files. We'll be looking for it.

I am especially interested in finding one-thread tatting patterns. I can do two threads, but don't like to drag a "ball and chain" around with me. I send for patterns, and they are two-thread - not what I want. Can you help?

C. C., Perry, Iowa

One thing I am very much interested in is a crocheted yoke for a nightgown. I hope that if you have one and do not use it in your magazine you will send it to me. I'd like an assortment of designs with directions for making.

Mrs. T.W., Florence, Al.

For yoke designs, see both the April-May issue, page 21, and the June-July issue, pages 1 and 2. I am sure that if you think about it, you will realize we cannot send out patterns to individuals. Perhaps at

some later date, we will be able to reproduce the most oft-requested patterns in quantity, and offer them for sale.

Back in 1949 or 1950 I had a pattern for a luncheon set of the teapot, sugar, creamer, and cup and saucers. I lost the pattern and if I could find another one I would make some more for my daughters. I'd also like to get new patterns of lace to put on pillow cases.

Mrs. J. M., Wisconsin

We do not know whether the pattern desired is to be sewn, crocheted, or what, but we'll try to find something to please you in the near future.

Wondering if you can help me; about the late 40's or early 50's my mother started crocheting a bedspread but didn't get to complete it due to her death (Calif.) I looked for the pattern but couldn't find it, and was wondering if you might have it. I believe it's called Sunflower; most of the stitches are done in single crochet with some double crochet and the popcorn stitch. Each one is a hexagonal motif and it has fringe. I'm willing to pay for the pattern if the price isn't too high. Thank you for a great magazine.

Mrs. Calvin Lary, P.O. Box 231, Marble City, Okla. 74945

And thank you for your kind words. We are printing your address in the hope that a reader may have the pattern, and will send it to you directly.

I have been trying for some time to locate a pattern for a crocheted tablecloth called "Forest Friends". It had squirrels, birds and deer in the pattern and was crocheted in one piece. I made one nearly thirty years ago, but lent the pattern to someone. I'm now about to retire and would like to make another.

F. W. Toledo, Ohio

We'll put out the word, and hope that one of our crocheting friends has "Forest Friends", and will send it in for us to print. It sounds delightful.

I bought Vol.1-No.1 of "Olde Time Needlework" at my supermarket last week, and like the magazine very much. I'm interested in the "Monkey Face Lace" pattern on page 1, but I'm unable to follow the instructions, and I always crochet from written instructions. I realize the old patterns speak a different language. Could you help me, please? Probably you or someone you know can follow the instructions. It would even help if the picture of lace were larger.

Mrs. Leonard Klein, Kirkman, Iowa 51447

Although we printed "Directions for Stitches in Crochet" on page 51 of that same issue, they don't help much when it comes to following that particular pattern, which does indeed "speak a different language". However, I am sure that there are older ladies among our readers who have worked from directions worded in this way, and can help you. We wish that the picture could have been larger, but it was reprinted from an old magazine, and we were lucky to get it as clear as we did. If someone has worked a portion of this lace and could send it in, we can get a nice, sharp picture for everyone to follow. It is in just such ways as this that all of our readers can be a tremendous help to us in our avowed purpose of saving the old needlework patterns for future generations.

One of the first lessons learned at my mother's side was to thread yarn through the small eye of an ordinary needle by twisting a bit of cotton wadding with wool, thereby making a thread easily put through. I never saw a long-eyed worsted-needle until I was a big girl.

Mrs. F.H.

Anyone desiring to respond to the requests on this page may write directly to our editorial office. Please address your letters: Query and Quote, *Olde Time Needlework*, Box 338, Chester, Mass. 01011. Letters addressed in this way will receive immediate attention from our editorial staff. However, we must insist that you do not send money or subscriptions to this address.

All business correspondence must go to:  
Box 428, Seabrook, N.H. 03874.



# Knitted Baby Bonnets

By MRS. R. T. MESERVEY

(From a 1916 Pattern)

For the bonnets illustrated the soft, silk-finished crochet-thread, No. 50 was used, with No. 17 or No. 18 knitting-needles. Other thread may be chosen at pleasure. Crochet-silk, or linen thread No. 50, would make very pretty work.

## Bonnet No. 1

On three needles cast 2 stitches each, and knit once around plain.

1. Over, knit 1; repeat around.
2. Knit plain; all even rows the same unless otherwise directed.
3. Over, knit 2; repeat.
5. Over, knit 3; repeat.
- 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31. Same as 5th row, knitting 1 more stitch between the "overs" each time.

33. Over, knit 1, over, slip 1, knit 1, draw slipped stitch over, knit 13; repeat.

35. Over, knit 3, over, slip and bind, knit 12; repeat.

37. Over, purl 2, over, knit 1, over, purl 2, over, slip and bind, knit 11; repeat.

38. Knit 1, purl 2, knit 3, purl 2, knit 13; repeat.

39. Over, knit 1, purl 2, knit 1, (over, knit 1) twice, purl 2, knit 1, over, slip and bind, knit 10; repeat.

40. Knit 3, purl 2, knit 5, narrow, purl 2, knit 13; repeat.

41. Over, knit 2, purl 2, knit 2, over, knit 1, over, knit 2, purl 2, knit 2, over, slip and bind, knit 9; repeat.

42. Knit 1, (over, knit 1) twice, purl 2, knit 5, narrow, purl 2, (knit 1,

over) twice, knit 11; repeat.

43. Over, knit 3, purl 2, knit 4, narrow, purl 2, knit 3, over, slip and bind, knit 8; repeat.

44. Knit 2, (over, knit 1) twice, purl 2, knit 3, narrow, purl 2, (knit 1, over) twice, knit 11; repeat.

45. Over, purl 1, knit 5, purl 2, knit 2, narrow, purl 2, knit 5, purl 1, over, slip and bind, knit 7; repeat.

46. Purl 2, knit 2, over, knit 1, over, knit 2, purl 2, knit 1, narrow, purl 2, knit 2, over, knit 1, over, knit 2, purl 2, knit 8; repeat.

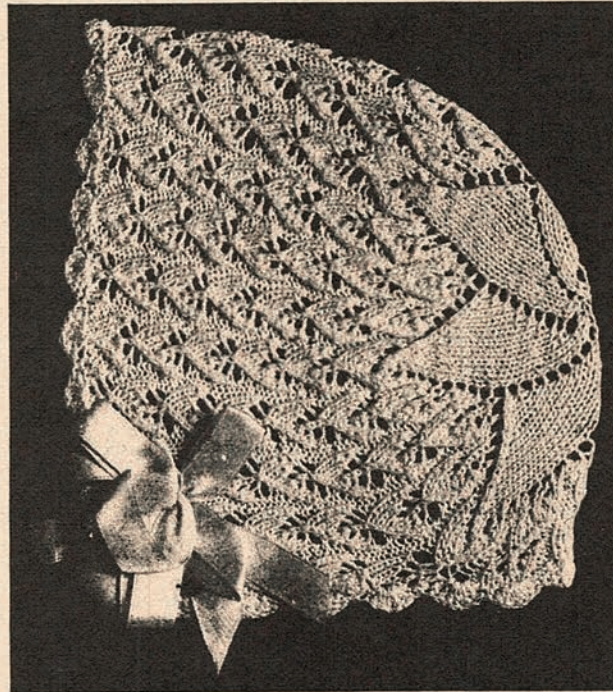
47. Over, purl 2, knit 5, narrow, purl 2, over, narrow, over, purl 2, knit 5, narrow, purl 2, over, slip and bind, knit 6; repeat.

48. Knit 1, purl 2, knit 4, narrow, purl 2, knit 3, purl 2, knit 4, narrow, purl 2, knit 8; repeat.

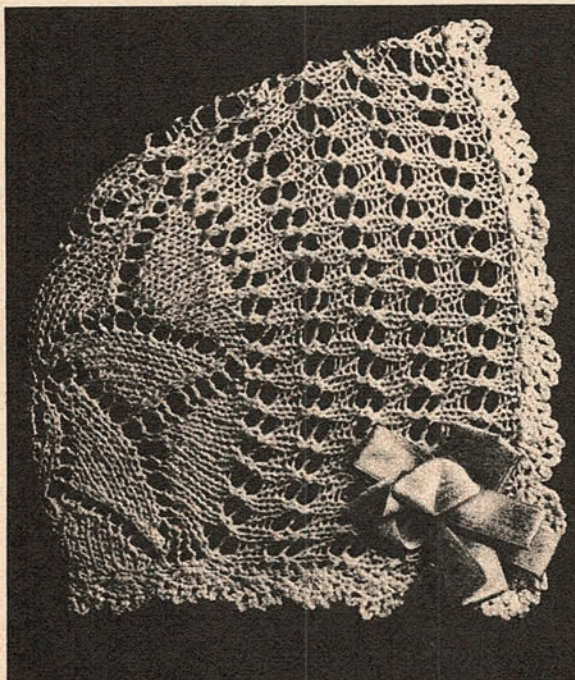
49. Over, knit 1, purl 2, knit 3, narrow, purl 2, knit 1, (over, knit 1) twice, purl 2, knit 3, narrow, purl 2, knit 1, over, slip and bind, knit 5; repeat.

50. Knit 2, purl 2, knit 2, narrow, purl 2, knit 5, purl 2, knit 2, narrow, purl 2, knit 8; repeat.

51. Over, knit 2, purl 2, knit 1, narrow, purl 2, knit 2, over, knit 1,



No. 1



No. 2

Continued on page 26



## KNITTED BABY BONNETS

over, knit 2, purl 2, knit 1, narrow, purl 2, knit 2, over, slip and bind, knit 4; repeat.

52. Knit 3, purl 2, over, narrow, over, purl 2, knit 5, narrow, purl 2, over, narrow, over, purl 2, knit 8; repeat.

53. Over, knit 3, purl 2, knit 3, purl 2, knit 4, narrow, (purl 2, knit 3) twice, over, slip and bind, knit 3; repeat.

54. Knit 2, narrow, purl 2, knit 1, (over, knit 1) twice, purl 2, knit 3, narrow, purl 2, knit 1, (over, knit 1) twice, purl 2, knit 8; repeat.

55. Over, knit 1, narrow, purl 2, knit 5, purl 2, knit 2, narrow, purl 2, knit 5, purl 2, knit 4, over, slip and bind, knit 2; repeat.

56. Knit 1, narrow, purl 2, knit 2, over, knit 1, over, knit 2, purl 2, knit 1, narrow, purl 2, knit 2, over, knit 1, over, knit 2, purl 2, knit 1, narrow, knit 5; repeat.

57. Over, purl 1, over, knit 1, (over, purl 2, knit 5, narrow, purl 2, over, narrow) twice, over, purl 2, over, slip and bind, knit 1; repeat.

58. (Purl 2, knit 3, purl 2, knit 4, narrow) twice, (purl 2, knit 3) twice; repeat.

59. Over, purl 2, knit 1, --: (over, knit 1) twice, purl 2, knit 3, narrow, purl 2, knit 1, repeat from --: (over, knit 1) twice, purl 2, knit 1, over, slip and bind; repeat.

60. Knit 1, (purl 2, knit 5, purl 2, knit 2, narrow) twice, purl 2, knit 5, purl 2, knit 3; repeat.

61. Knit 1, purl 2, (knit 2, over, knit 1, over, knit 2, purl 2, knit 1, narrow, purl 2) twice, knit 2, over, knit 1, over, knit 2, purl 2, knit 1, over, slip and bind; repeat.

62. (Purl 2, knit 5, narrow, purl 2, over, narrow, over) twice, purl 2, knit 5, narrow, purl 1, purl 2 together; repeat.

63. Purl 2, knit 4, narrow, purl 2, knit 3; repeat around to last half of last needle, and bind that off for back of bonnet.

64. Purl 2, knit 3, narrow, purl 2, knit 1, (over, knit 1) twice, purl 2; repeat across front, turn.

65. Knit 2, purl 5, knit 2, purl 2 together, purl 2; repeat across, turn.

66. Purl 2, knit 1, narrow, purl 2, knit 2, over, knit 1, over, knit 2; repeat across, turn.

67. Knit 2, narrow, purl 5, knit 2, over, narrow, over; repeat across, turn.

68. Purl 2, knit 3, purl 2, knit 4,

narrow; repeat across, turn.

69. Knit 2, narrow, purl 3, knit 2, purl 1, (over, purl 1) twice; repeat across, turn.

70. Purl 2, knit 5, purl 2, knit 2, narrow; repeat across, turn.

71. Knit 2, narrow, purl 1, knit 2, purl 2, over, purl 1, over, purl 2; repeat across, turn.

72. Purl 2, knit 5, narrow, purl 2, over, narrow, over; repeat across, turn.

73. Knit 2, purl 3, knit 2, narrow, purl 4; repeat across, turn.

74. Purl 2, knit 5, purl 2, narrow, purl 2; repeat across, turn.

Repeat from 65th row, continuing until there are seven leaves, counting from a point of the star, or the front is as wide as required; bind off evenly.

Finish edge of bonnet, all around, with any simple shell border, say 7 trebles in a stitch, miss space of 2 stitches, fasten in next, miss 2; repeat.

--:

### Bonnet No.2

On each of 3 needles cast 2 stitches, and knit once around plain.

Repeat directions given for No. 1 to 36th row, inclusive.

37. Over, knit 5, over, slip and bind, knit 11; repeat.

39. Over, knit 7, over, slip and bind, knit 10; repeat.

41. Over, knit 9, over, slip and bind, knit 9; repeat.

43. Over, knit 11, over, slip and

bind, knit 8; repeat.

45. Over, knit 13, over, slip and bind, knit 7; repeat.

47. Over, knit 15, over, slip and bind, knit 6; repeat.

49. Over, knit 17, over, slip and bind, knit 5; repeat.

51. Over, knit 19, over, slip and bind, knit 4; repeat.

53. Over, knit 21, over, slip and bind, knit 3; repeat.

55. Over, knit 23, over, slip and bind, knit 2; repeat.

57. Over, knit 25, over, slip and bind, knit 1; repeat.

59. Over, knit 27, over, narrow; repeat.

60, 61, 62. Knit plain. In last row bind off last half of the stitches on last needle for back of neck.

63. Narrow, over; repeat across, turn.

64. Purl back.

65. Like 63d row.

66, 68, 70. Purl.

67, 69. Knit plain.

Repeat from 63d row until the front is of required width, and bind off.

Finish the edge with a border of shells in crochet; the following will be liked:

1. Make 5 trebles in a stitch, miss space of 2 stitches, fasten, miss 2; repeat.

2. Chain 4, fasten between 2 trebles; repeat around shell, chain 4, fasten between shells; repeat.

Add rosettes and loops of ribbon.

## DIRECTIONS FOR STITCHES USED IN KNITTING

**To knit plain:** Insert needle in front of stitch from left to right, thread over, draw through, and slip off the old stitch.

**Narrow:** Knit two stitches together.

**Purl or seam:** Bring the thread between needles to front, insert right needle in front of stitch from right to left, right needle in front of left, carry thread around between needles, draw through, and return thread to back of work before knitting next plain stitch.

**Purl-narrow:** Purl two stitches together.

**Over:** Thread over needle before knitting, making an extra stitch.

**Fagot:** Over twice (the first "over" being that always used before a purled stitch, the second forming the extra stitch), purl two together.

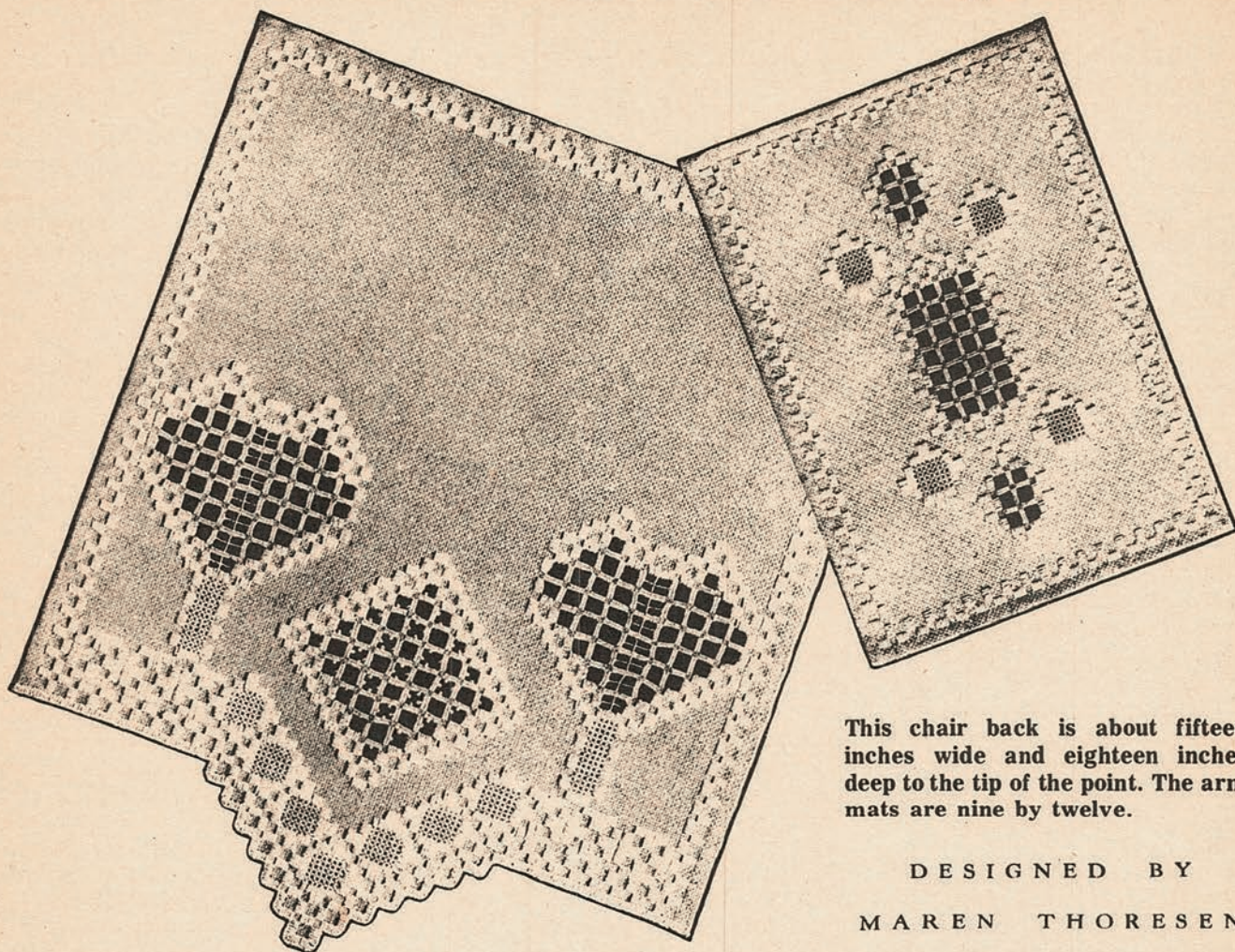
**Slip, narrow and bind:** Slip first stitch, narrow next two, and draw the slipped stitch over. This is equivalent to knitting three together.

**Stars and parentheses** indicate repetition, and are employed to shorten directions. Thus: --: Over twice, narrow, repeat from --: twice, and (over twice, narrow) three times, mean the same as over twice, narrow, over twice, narrow, over twice, narrow.

--:--:--:--:



# A Chair-Set in Hardanger



This chair back is about fifteen inches wide and eighteen inches deep to the tip of the point. The arm mats are nine by twelve.

DESIGNED BY  
MAREN THORESEN

Hardanger is a most satisfactory form of needlework for the decoration of living-room linens, as it is so purely conventional in design as to be suitable for use with practically any decorative scheme and one never tires of the quaint angularity of the different motifs.

Although it is permissible to do the stitchery in color, hardanger is most effectively developed in white on a ground of neutral coloring - ivory, gray or tan, a treatment which is so unobtrusive as to be always in harmony with different settings.

Another point in its favor is that it is very durable, may be easily laundered and will well repay in service for any amount of time that may be spent in doing it.

Like many of the older forms of embroidery, the designs are developed by counting threads and following the weave of the material, which must necessarily be even, counting the same number of threads to the inch in both directions and with warp and woof threads

preferably of the same weight.

It is usually possible to secure the regulation hardanger cloth such as used for this chair set - a canvas weave of soft texture with the threads lying closely together and counting about eighteen threads to the inch. Curtain scrim of even texture is another possibility.

Two varieties of thread are necessary - coarse, loosely twisted perle cotton, No.3, for the surface work and a fine hard twisted linen or mercerized cotton thread for the woven bars which fill the motifs. Two sizes of blunt pointed tapestry needles are necessary, one for each thread, also sharply pointed embroidery scissors.

The two fundamental stitches for hardanger embroidery are the satin or kloster stitch used for the solid parts of the designs and the over and under weaving used in the drawn thread spaces, these two stitches being varied so as to produce a number of decorative effects.

The kloster-stitches are always

worked before doing any cutting for the drawn spaces and form the structural framework of the design. They are almost invariably taken over four threads (or multiples of four) and may be laid in both upright and horizontal positions. They may be continued in a straight unbroken line or distributed into the little blocks of five stitches each, so characteristic of hardanger, placed parallel to one another with four threads between, or diagonally to either left or right with the last stitch of one block and the first of the next meeting in the same mesh, one group of stitches being laid in a horizontal position and the other in a perpendicular, in Detail A.

These zigzag rows of blocks may be worked in pair one inside the other, the end stitches of the opposing blocks in the two rows meeting in the same mesh. (Detail D,)

In Detail A the single row tops one of the buttonholing which forms the

Continued on page 29



## NEW ERA FOR WOMEN

Continued from page 13

could be made. Young ladies began to wonder why they could not go to college; why they could not be physicians, business women, dentists, lawyers. Woman was beginning to question the attitude of the men-folks towards her own freedom.

We have a little story illustrative of the attitude which she had to combat, told by a friend, now in her eighties. We asked what she was doing in 1876. "Why, I was having a baby," she said, laughingly, "and making clothing on the sewing machine - a Grover and Barker - for my other children. My husband was going to the Centennial in Philadelphia, and I said that I wished that I could go too. He laughed and said, 'never mind, you can go to the next one.' "

Being such an integral part of a tremendous national movement, it is not to be wondered that the creative interests of women turned for a time into channels heretofore unknown. They were going through a period of revolt and change and all of their energies were roused in an effort to wipe out the old ideas and all of their associations to make room for a new concept.

It is to the credit of the women who did any needlework at all during this era that their efforts are almost as highly prized as the samplers of the Colonial Period. Partly because the

stitch was simple, crewel work had quite a vogue for curtains and mantel valances. But gone were its glories as a bed hanging - the beautiful four posters was on its way to the cellar and the attic to make room for simpler beds requiring less attention.

Berlin wool work had a following too. The ordinary cross stitch was used for most of the patterns. But if there was a face which needed a smooth and well shaded surface the single-stitch or a half a cross was used. This single stitch is very popular on canvas today and is known as the tapestry stitch. Many beautiful and enduring chair covers, footstools and wall decorations in the form of cross stitch pictures have been made from this form of needlework.

Even Moravian embroidery came back a little at this time.

All of the foregoing is rather sad to contemplate in the light of what has gone before. But it must be remembered that needlework, as a form of art, needs leisure for production. In the history of every great upheaval of man, unrest always brings a deadening period to all forms of art. Great poetry, great literature, beautiful paintings and music can not flourish unless there is time not only for the germination of the thought, but for the execution of that thought as well. Needlework as a fine art is no exception to this rule

and, it is reasonable that during her period of unrest and revolt, woman should neglect this form of expression. Under no circumstances is it an indication of the disappearance of the art. Rather was it a period of lying fallow, sleep before future growth, into newer and more splendid forms of expression.

Since this decline was natural and inevitable, it stands to reason that any attempt to force the issue would result in complete failure. This conclusion is borne out by fact. Women of the '80's did try to "make things" just to be feminine, with results which were pathetic and ridiculous.

So, while you may view with regret the retrogressive needlework of the '70's, be prepared for an even worse demonstration in the '80's. Awful is a kind word to describe it.

It is not fair, however, to leave with such a sad prospectus in view. Around the corner from the '80's come the '90's, with hope ahead.

Progress towards better things is rarely, if ever, made without sacrifice. Indeed, the very foundations of a new order spring from the declining manners and customs of the past. Decline is merely the herald of a new dawn. Needlework has risen from the ashes of its dead self to a wider and more beautiful expression than it has ever had before. But that story belongs to the modern girl.

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## A LESSON IN CROCHET Continued from page 16

through, making two stitches on needle, take up thread and draw through both stitches, chain one, and repeat. Directions given are for one knotstitch. Simply make a double-crochet stitch in the tip of the first drawn-out loop. When working a second row of knot-stitches over the first, fasten with a double in center of the knot between loops, or make a double under the loop at one side of knot, then on the other side. This makes a larger knot, more strongly resembling Solomon's knot, in macrame. Abbreviation is kn-st.

**Roll-stitch:** This stitch, revived as are so many of the "new" things, was formerly called bullion-stitch. It consists simply of a coil of "overs" through which the thread is drawn. Working on any foundation, and having a stitch on the needle, wind thread around the latter smoothly ten times, or as many times as

called for by your directions - such details are always given; insert hook in work, take up thread and draw through, again and draw carefully through coil on the needle, again and draw through the remaining stitch. The stitch is not difficult, but requires practise to make it evenly and rapidly. A slender needle, tapering to the hook, is better for the purpose than a straight one, and its passage through the coil or roll is facilitated if the latter be held firmly between the thumb and finger of the left hand as the hook is worked through by the right. The length of the roll-stitch is determined by the number of "overs" used. Abbreviation is roll-st.

Parentheses ( ) and asterisks or stars are used to prevent the necessity of repetition and save space. They indicate repeats of like directions. Thus: (Chain 3, miss 3, 1

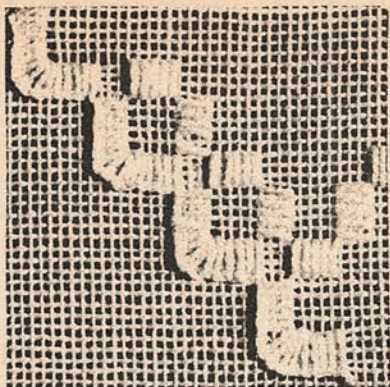
treble in next) three times, is equivalent to chain 3, miss 3, 1 treble in next, chain 3, miss 3, 1 treble in next; or to :- chain 3, miss 3, 1 treble in next, repeat from :- twice.

The worker should be careful in the selection of a hook. It should be well made and smooth, and of a size to carry the thread smoothly. If all makes of crochet-needles were numbered in the same way the size might be easily designated; but it happens that no two manufacturers use like numbers for the same sizes, hence the rule given is the best that can be. This is true to some extent of the sizes of crochet-threads, and the worker is thus compelled to rely on her own judgment.

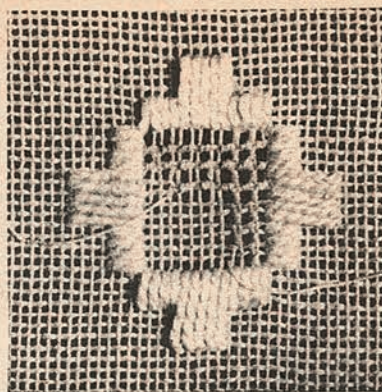
We are printing this "lesson" in the hope that it may help to clarify some of the early patterns.

Editor

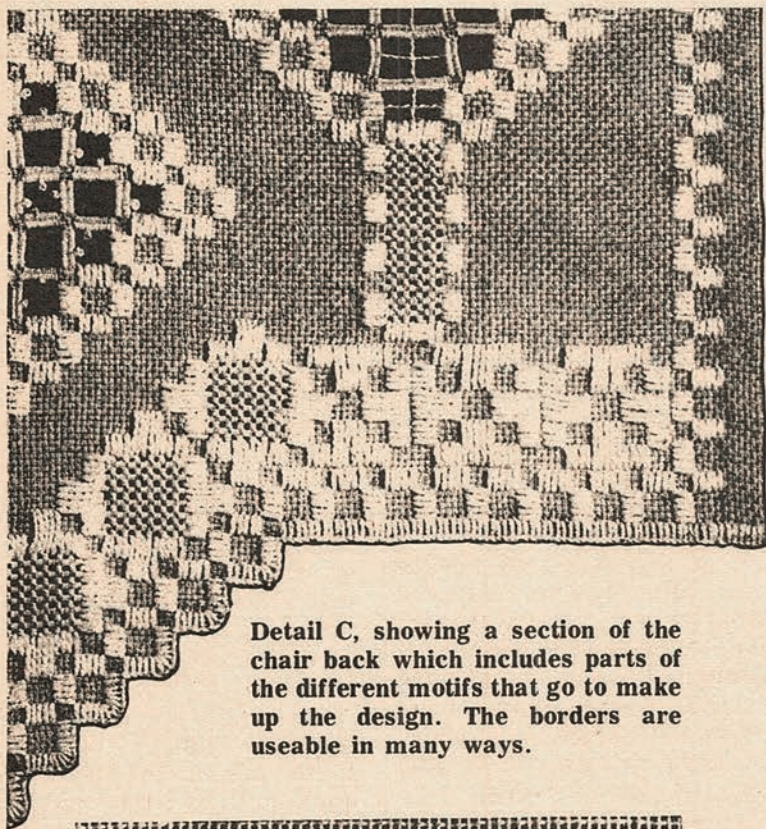




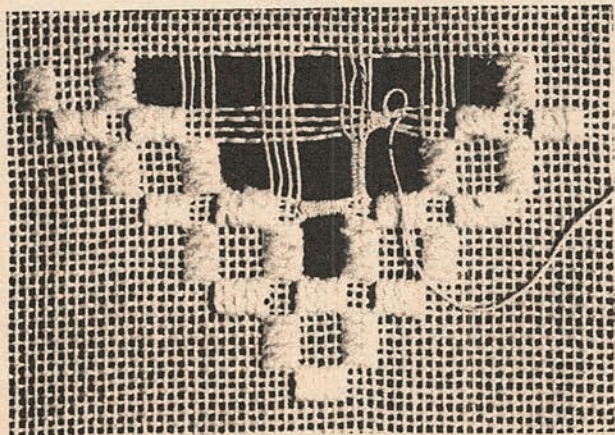
Detail A, shows the serrated edge of the point.



Detail B, shows a close up of motif worked just above edge.



Detail C, showing a section of the chair back which includes parts of the different motifs that go to make up the design. The borders are useable in many ways.



Detail D

edge. This buttonholed row is done in the kloster stitch formation, rounding the outer corner with stitches taken diagonally into the corner mesh until four warp threads are covered, then the stitches continued in the opposite direction until an inner corner is reached. Here they are parted at right angles exactly as when doing the zigzag kloster blocks.

Another variation of kloster stitch grouping, which has been utilized in this design, is in the formation of a motif having a center counting twelve threads each way and enclosed on each side by a block of four stitches over four threads, five over eight and four over four (Detail B), the threads forming the inner square being later wrapped in pairs in each direction. These motifs border the central point of the chair back.

Along the straight edge to right and left of the point, the same varied kloster stitch grouping has been inverted with the long stitches headed around a central block of four threads, as shown in Detail D.

Woven bars, used to fill the centers of large motifs, are done in an over-and-under manner over groups of four threads handled in pairs. In some instances a small picot is worked midway by twisting the thread over the needle a few times before drawing it through to complete the wrapping stitch. When picots are used, they are arranged so as to come on the inside of the little squares formed by the woven bars in such a manner as to develop a pattern. Notice the central motif on the chair back.

Continued on page 30



# A Knitted Chair-Seat

BY LINNIE KEYES



A Unique Chair Seat

Many attractive and useful articles for the home can be made of "left-overs," short lengths or remnants of silks and yarns that would otherwise find their way to the waste-basket. Given a little ingenuity and the desire to salvage anything that may be turned to good account - a disposition which most home-women possess - there seems no limit to what may be accomplished in the way of decorative work for the living-room, porch or bedroom by utilizing scraps of no value in themselves.

The knitted chair-cushion or - seat illustrated will be found very practical as well as good-looking, and may be developed in any shape or size required, or any combination of colors. One at all accustomed to knitting will very readily acquire the "knack" of making the strips, and will find the work most enjoyable especially for "spare minutes." The yarn should be either four- or eight-fold in order to give best results. If the heavier yarn is used, cast on seven stitches to begin, or eight stitches for fourfold yarn. Knit across once plain; then for the second and succeeding rows, bring the yarn around the needle as though to purl, but slip the first stitch off, put the yarn back and knit to the last stitch, then knit that from the inside; this gives the work a good edge for sewing together.

Knit a sufficient number of rows to form a little wheel or circle for the center, and slip and bind. Begin another strip in the same way, making this long enough to extend around the center. Double the strips lengthwise and sew the edges together, joining the ends neatly; then the strips are sewed as you would a braided rug, on the wrong side.

It will be readily seen that one can make these attractive knitted pieces round or oblong, as desired. For the chair-seat, after having completed the round center, short rows were inserted, one at the top and two at the bottom, each side, to give the right shape. Then two rows were carried entirely around the whole, and the edge finished with a little scallop of trebles, in crochet.

While the heavier yarns are better for chair-cushions, rugs and other similar articles, one can use finer grades, silk or wool, with suitable needles, in making chair-sets, covers for foot-rests, even hot-dish mats and various other things. Hit-or-miss strips can be made by joining short lengths of the material interspersing dark, light and bright colors, and knitting continuous strips to be sewed around and around, instead of joining the rows separately. Those who remember the "spool-knitting" of the childhood days will readily see that this "product," too, can be used

## Hardanger Chair Set Continued

Great care must be exercised in cutting the threads for the open-work, remembering that the rule is to cut four threads and leave four and that cut threads always extend in the same direction as the stitches of the adjoining block.

If hardanger embroidery is new to you, it is well to practice the making of the various stitches by doing a small sample before starting upon the actual piece you are planning to make.

As all canvas weave materials fray easily, it is well to overcast the edges before beginning to work. Many workers like to mark the center lengthwise with a dark thread between the warp threads and then to work to right and left of this point in order to make sure of centering the design on the material. But in the case of this chair back it is quite as easy to lay in the border across the end and then center the motifs above it. With the aid of the details and the illustration of the finished pieces, these designs should develop easily.

The chair back finishes eighteen inches from top to tip of point and fifteen inches in width inclusive of a quarter inch margin along sides and top, a hem being turned and caught down along the top of the outer line of blocks. There is a six inch space of plain material between the top of the side motifs and the border along the top. In order to allow yourself plenty of working room it is well to start with a piece of material measuring about eighteen by twenty-two inches, remembering to whip the edges.

Lay in the border first then the motifs and finally the buttonholed finish across the bottom. After trimming away the margin at the bottom, turn the hems and whip together the buttonholing on the turn. This design is equally suitable for the decoration of a table runner and the simpler border used on table mats.

The arm mats finish nine by twelve inches, inclusive of the quarter-inch margin outside the border.



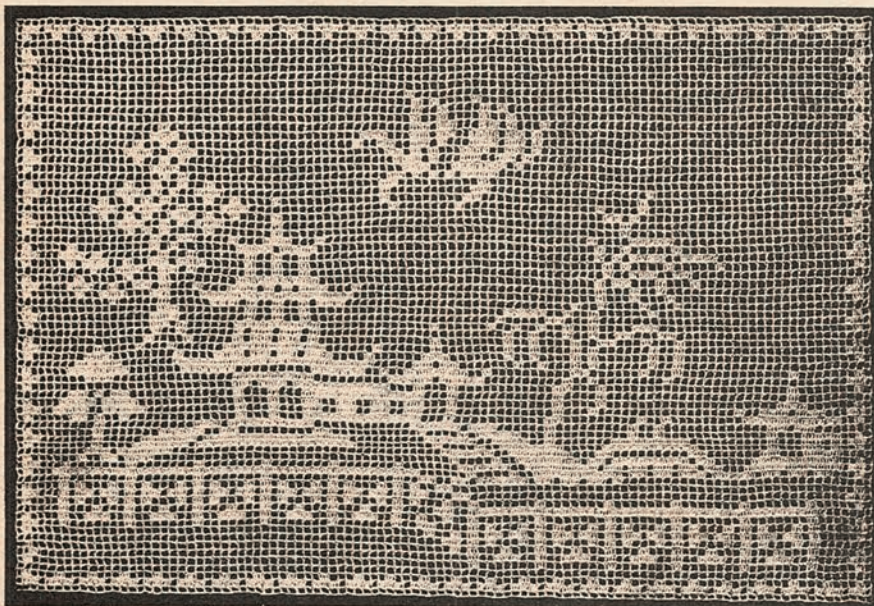


# Filet-Crochet Pictures

## *Quaint and Charming*

BY

OLIVE F. ASHCROFT



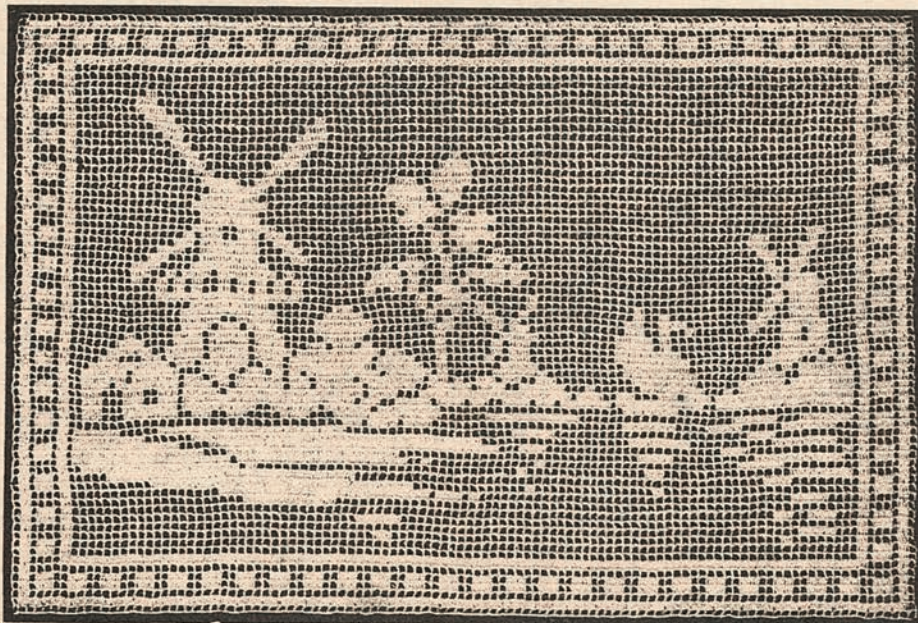
The Familiar Willow-Ware Design

There is always enchantment in a design which features the windmill, and the filet-crochet picture illustrated is especially good. It may be used in many ways - as a chair-back, cover for oblong pillow, place-mat, scarf-end or tray, or as one wishes. Work of this kind never goes begging a place to serve, you know. If thread giving six spaces to the inch is chosen the piece will measure practically twelve by eighteen inches; if desired larger, spaces may be added at top and bottom and at ends of the design, inside the border, and finer thread, giving seven or eight spaces to the inch will, of course, result in a smaller piece.

Begin with a chain of 329 stitches.

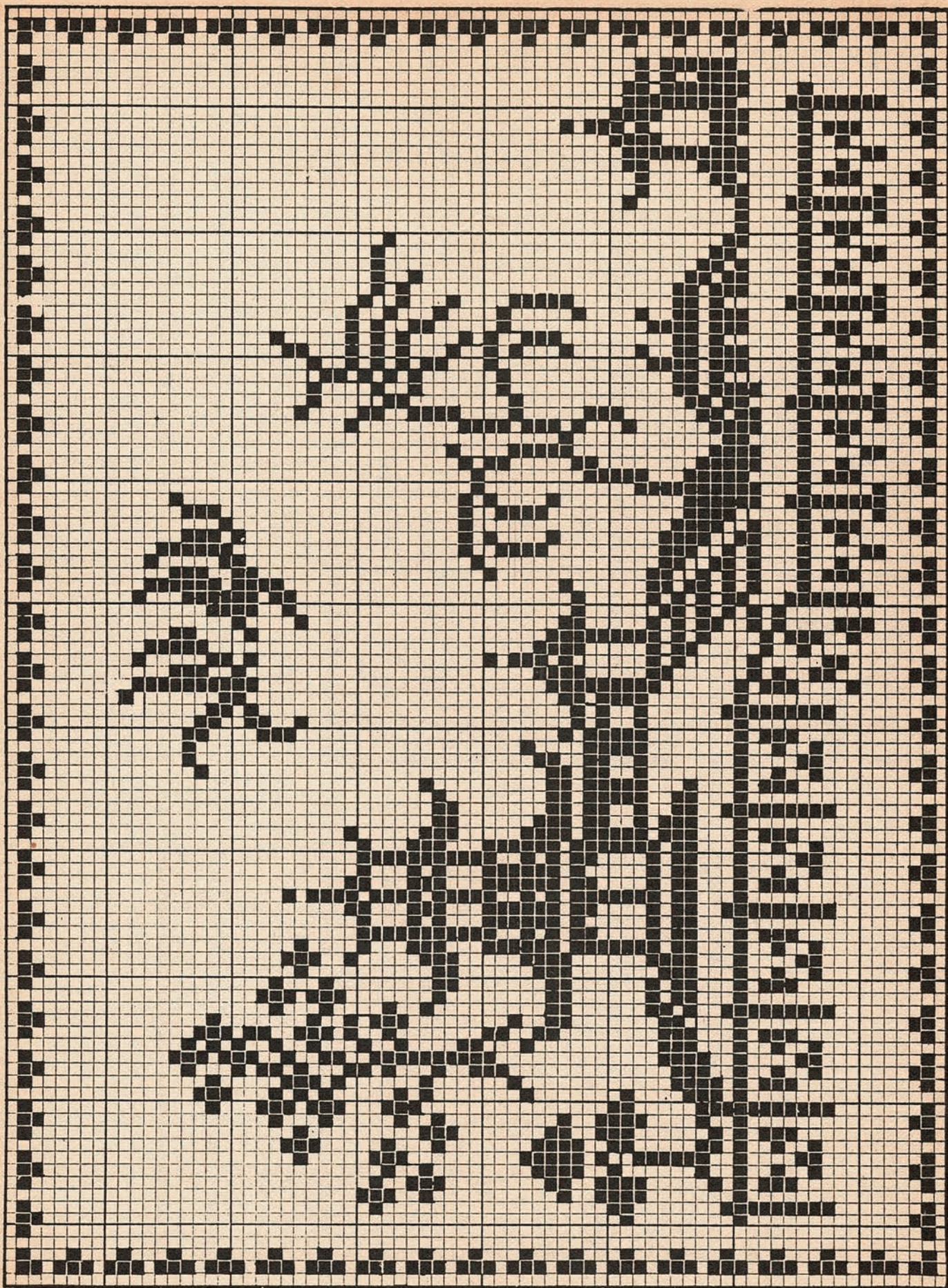
1. A tr in 8th st from hook, 107 more sp. If preferred the long foundation ch may be omitted, and

Continued on page 33

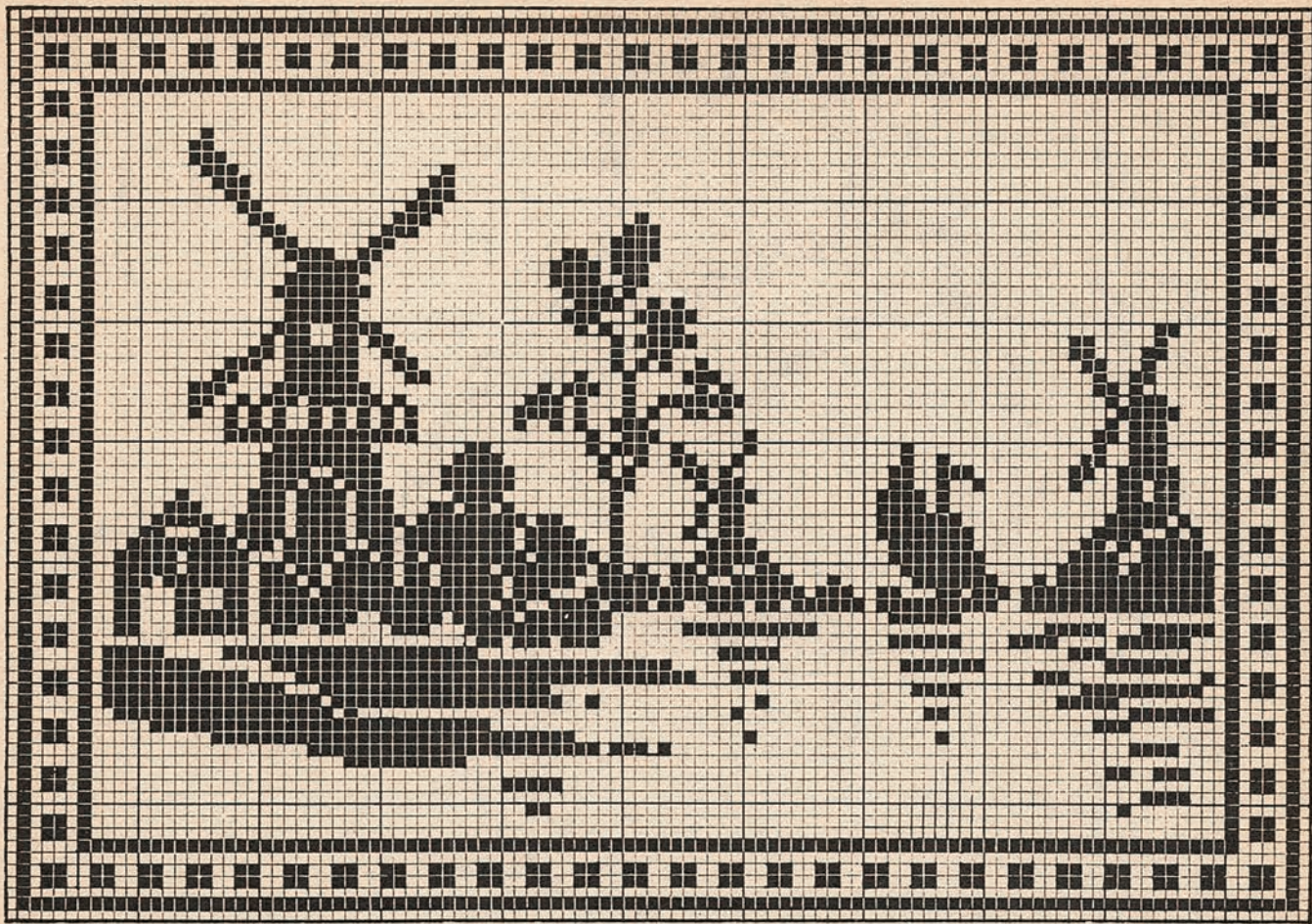


From the Land of the Windmill









Suitable for a tea-wagon top or a tray to be framed under glass, is this picture developed in filet crochet. The lace may be placed over a delicate color, one which brings out the design.

the 1st row of sp made as follows: Ch 8, tr in 1st st of ch, -- ch 5, turn, tr in 3d st of preceding ch; repeat to requisite length.

2. Chain 5 for 1st sp of row, 319 tr, 1 sp.

3. Edge (of 1 sp, 4 tr); 104 sp; edge (of 4 tr, 1 sp).

4, 5. Edge; 1 sp, 7 tr, (2 sp, 7 tr) 25 times, 1 sp; edge.

6. Like 3d row.

7. Edge; 4 sp, 289 tr, 4 sp; edge. This completes the border at the bottom.

8, 9. Border (of 1 sp, 4 tr, 1 sp, 7 tr, 1 sp, 4 tr); -- 94 sp; border (reverse from --).

10. Border (of 1 sp, 4 tr, 4 sp, 4 tr); -- 36 sp, 7 tr, 47 sp, 4 tr, 8 sp; border (reverse from --).

11. Border (like 10th row); 3 sp, 13 tr, 87 sp; border (like 10th row).

Follow the design as shown on the chart, the border now repeating

from the 8th row, at each side.

#### The Willow-Ware Design

We all know the legend or story connected with blue-and-white willow-ware, wherever it is found. Now we have it in our universally-liked filet-crochet, as illustrated. If a thread giving six spaces to the inch is used the piece will measure about twelve by seventeen inches.

Begin with a chain of 314 stitches.

1. A tr in 8th st from hook, 102 more sp; or make the 1st row of sp as before directed.

2. One sp (ch 5 for 1st sp of row), 7 tr (1 sp, 10 tr) 24 times, 1 sp, 7 tr, 1 sp.

3. One sp, 4 tr, (3 sp, 4 tr) 25 times, 1 sp. This completes the border across the lower edge, and that at the top is the same, reversing from 3d row.

4. All sp (103).

5. Border (of 1 sp, 4 tr); 99 sp;

border (of 4 tr, 1 sp).

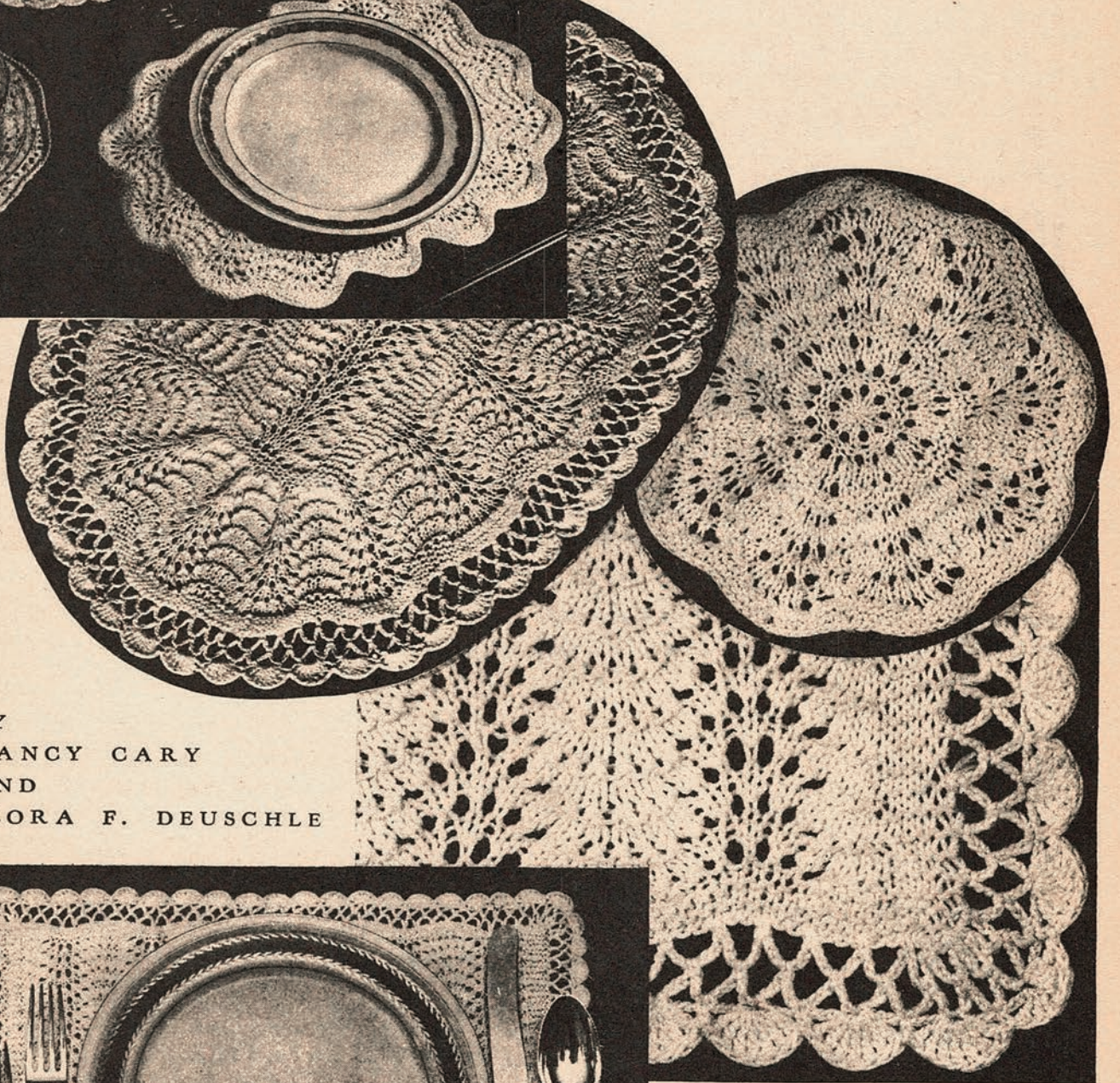
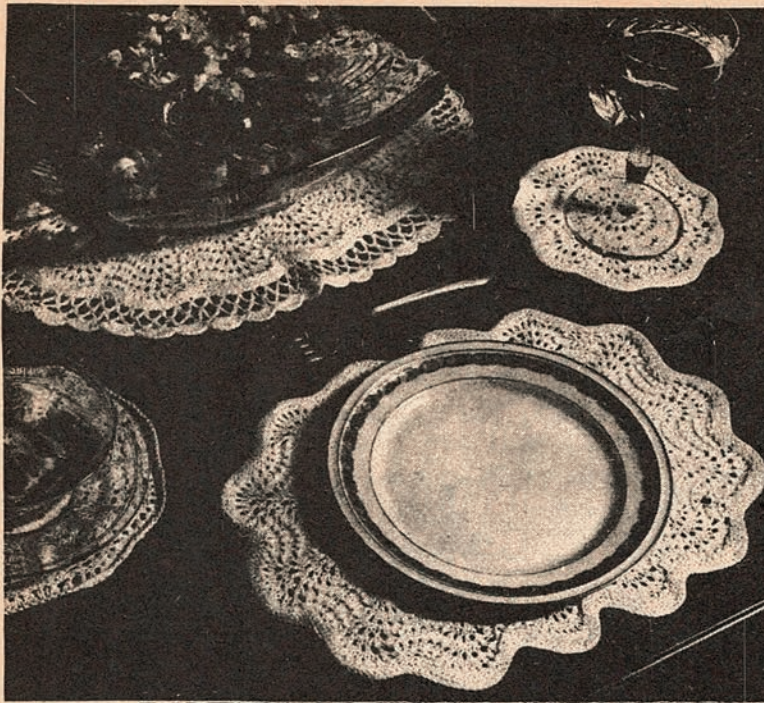
6. Border (of 1 sp, 7 tr); 56 sp, (4 tr, 2 sp, 10 tr, 2 sp) 4 times, 4 tr, 3 sp, 4 tr, 4 sp; border (of 7 tr, 1 sp).

7. Border (like 5th row); 5 sp, 4 tr, (3 sp, 4 tr) 10 times, 1 sp, 4 tr, 51 sp; border (like 5th row).

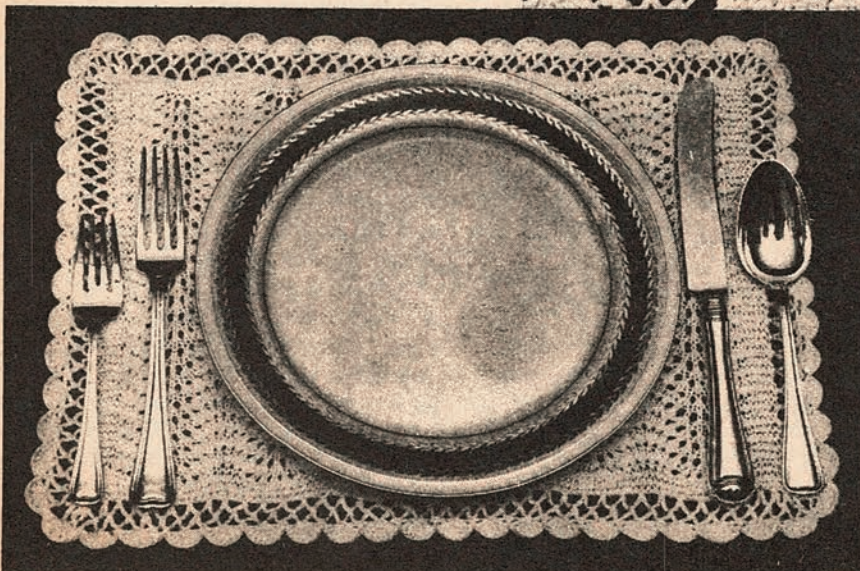
Continue following the chart, the border repeating on each side from the 5th row, the sections separated by spaces. When completed, if the piece is to be used as suggested, it is an excellent plan to mount it smoothly on firm cardboard of proper size, which is first covered with fast-color material - delft-blue would be very attractive; place it face down on the glass in the frame, put in the back and the tray is ready for use. One may be able to find cardboard of the color desired. The lace also serves well for the ends of a sideboard-scarf, or as a center for the buffet.



# SMARTLY QUAINT



BY  
NANCY CARY  
AND  
FLORA F. DEUSCHLE





While sufficiently delicate in appearance to provide a suitable background for fine china and glass, these knitted mats have enough body to protect the table top from both heat and moisture and they will act as "silencers" as well.

The thread is the regulation bedspread cotton. No. 13 steel knitting needles are used and a No. 8 steel crochet-hook.

### Knitted Oblong Place-Mat

(11 by 15 inches).

Cast on 112 stitches and knit plain 6 rows (3 ridges).

**1st row of pattern.** Knit 5, purl 2 together 3 times. -- (over, knit 1) 5 times, over, purl 2 together 6 times, repeat from --. At end of row purl 2 together 3 times, knit 5. (Be sure to have 6 "overs" in each repeat of the pattern and, therefore, 112 stitches in each row.)

2d. Knit 5, purl 102, knit 5.

3d. Knit

4th. Knit 5, purl 102, knit 5, same as 2d row.

Repeat these 4 rows until work measures 9 inches, ending with 1st row of pattern. Then knit 5 rows and bind off.

**Crocheted Edging:** (Chain 7, double crochet in next ridge) twice. Then make 7-chain loops with a double in every other ridge and in every 3d stitch along 1st row of mat, doing 2 loops on each side of corner without skipping. Continue the loops along the other two sides in the same way.

2d. Slip stitch in each of 4 stitches, (chain 7, double in next loop) all around.

3d. Slip stitch in each of 4 stitches, (chain 3, double in next loop) all around

4th. Work a shell of 7 double trebles (thread twice over hook) in next loop, double in next loop. Repeat from beginning of row, join and fasten off.

### Matching Runner

Cast on 95 stitches and proceed as for mat for length desired. (This design can be made any width desired by casting on a multiple of 17

stitches plus 10). The edging is worked the same way for all sizes.

### Knitted Oval Place-Mat

(9 by 13 inches, without crocheted border).

**Center:** Cast on 15 stitches. Knit 14, increase 1 by knitting first the front and then the back of the last stitch on needle (or knit 1 and purl 1 into the last stitch). Work 5 more rows, always increasing 1 stitch at end of row. (21 stitches.)

7th. Knit 5, purl 3, (over, knit 1) 5 times, over, purl 3, knit 5.

8th. Knit 5, purl 17, knit 5.

9th. Knit.

10th. Like 8th.

11th. Knit 5, purl 2 together 3 times, (over, knit 1) 5 times, over, purl 2 together 3 times, knit 5.

Repeat from 8th to 11th row until there are 16 pattern rows (or 16 rows of holes).

Repeat 8th, 9th and 10th rows, then work the 17th pattern row thus: knit 5, purl 2 together 3 times, knit 5, purl 2 together 3 times, knit 3, knit the last 2 stitches together.

Knit 5 rows always knitting the last 2 stitches together (15 stitches). On right side of work knit 8 stitches.

**Border:** To the remaining 7 stitches on left-hand needle (which is now the 1st needle of the round) pick up 1 stitch in each of 19 ridges; with another needle pick up 19 stitches on same side and 8 stitches to center of 1st row of work; with 3d needle pick up remaining 7 stitches of 1st row made and 19 stitches along side; to the 8 stitches on 4th needle pick up 19 stitches along side.

1st. -- (Knit 1 and purl 1) in each of 12 stitches, knit 14; on next needle knit 15, then (knit 1 and purl 1) in each of 12 stitches. Repeat from -- once.

2d. Knit 5 stitches off 1st needle onto the 4th and mark this point as the beginning of the round. There are now 33 stitches on 1st needle. Slip 5 stitches off 3d needle onto the 2d, to have 44 stitches on 2d needle, 33 on 3d and 44 on the 4th. Purl 3, -- (over, knit 1) 5 times, over, purl 6, repeat from -- ending row by purling 3.

Knit 3 rounds. (Note that you are increasing 6 stitches in each repeat of the pattern.)

6th. Purl 2 together 3 times. -- (over, knit 2) 5 times, over, purl 2 together 6 times, repeat from -- end-

ing round by purling 2 together 3 times. Knit 3 rounds.

Repeat from 6th round 4 times.

The 7th pattern round work thus. Purl 2 together twice -- (over, knit 1) 9 times, over, purl 2 together 4 times, repeat from --, ending round by purling 2 together twice.

Purl 4 rounds and bind off.

Edging may be crocheted same as on oblong place-mat: (chain 7 and double) in every 3d stitch.

### Round Doilies

(5 inch)

**Center:** Cast on 9 stitches (3 stitches on each of three needles) and knit 2 rounds.

3d. (Over, knit 1) 9 times (18 stitches).

Purl 3 rounds.

7th. (Over, knit 1) 18 times (36 stitches).

Knit 3 rounds.

11th. Knit 1, -- over, knit 1, over, knit 3, repeat from --, ending round over, knit 1, over, knit 2, (54 stitches, 18 on each needle).

Purl 3 rounds.

**Border:** 1st. Purl 1, -- (over, knit 1) 3 times, over, purl 3, repeat from -- ending round over, purl 2.

Knit 3 rounds after each pattern round.

5th. -- Purl 1, purl 2 together, (over, knit 1) 3 times, over, purl 2 together twice, repeat from -- around.

9th. -- Purl 2 together twice, (over, knit 1) 3 times, over, purl 2 together twice, repeat from -- around.

13th. -- Purl 2 together, (over, knit 1) 7 times, over, purl 2 together. Repeat from -- around. This is the last pattern round. Now purl 1 and slip the stitch onto preceding needle, -- -- purl 15, purl 2 together (the decreases of preceding round), repeat from -- -- around.

Purl 2 more rounds and bind off.

### Round 7-Inch Doily

Work center and 12 rounds of border as for the 5-inch size. Then work 13th and 17th rounds like the 9th round.

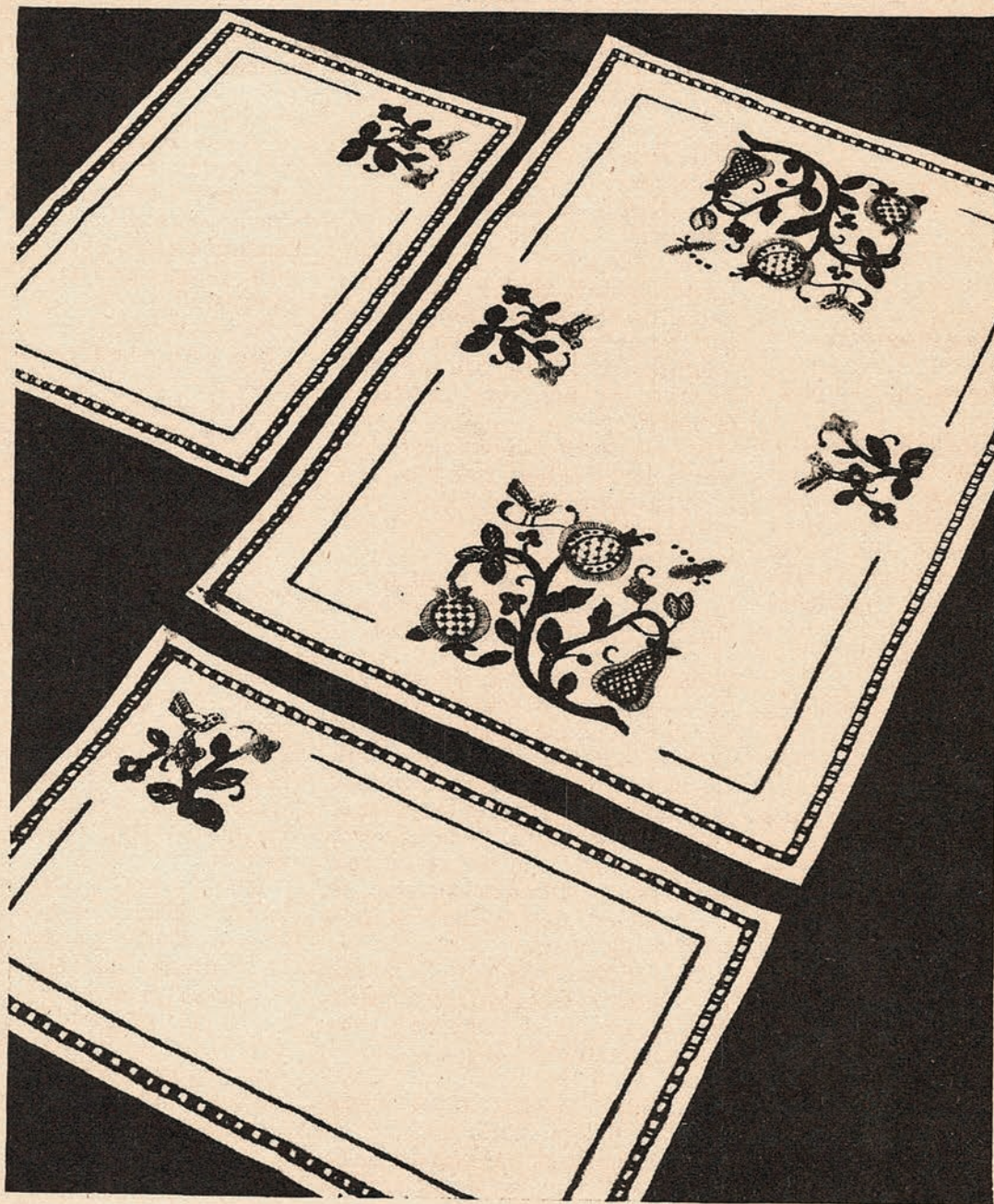
21st. -- Purl 2 together, purl 1, (over, knit 1) 5 times, over, purl 1, purl 2 together, repeat from -- around.

24th. -- Purl 2, (over, knit 1) 11 times, over, purl 2, repeat from -- around.

Purl 3 rounds and bind off.



# *Linens for Dual Purposes*



*Lovely to look at and practical  
as well are these small linens  
needle-decorated in color with  
the medallion type of ornament*

BY CHRISTINE FERRY  
AND E. MARION STEVENS



The medallion type of ornament is very useful in design and has a certain formality which makes it very suitable for the decoration of the small linens so necessary in every home for the protection of upholstery and furniture tops.

The luncheon set is made of ecru linen and the stitchery is done with a single thread of crewel wool. Although designed for the dining table, these mats in texture, design and coloring are equally suitable for the living room; and the runner, which finishes about seventeen by twenty-six inches, will be found particularly usable as a between-meal cover for the dining-room table or on a drop-leaf or console table in either living room or hall.

A round medallion motif is shown adapted to an eighteen by forty inch cover for bureau or dressing table, and embroidered with two threads of stranded floss on ivory-white linen, is also planned for a three-piece mat set that will serve equally well on a dresser top or as a chair-set in the living room. The large mat of this set, finishing about fifteen by eighteen inches, has the six inch medallion placed at the center of one end above the hem, quite as it looks on the center of the dresser cover pictured, and each of the smaller ones, finishing about nine by fifteen inches, bears one of the small carnation motifs in a corresponding position. As illustrated, the edge finish is

a three-eighths inch hem topped with a row of chain stitch done with three threads of blue.

The large motif is also used on a boudoir cushion, and the small ones; as an all-over arrangement. This used on ecru linen makes a good oblong cushion top or a mat for a small end-table in the living room. This piece, finishes about twelve and one-half by seventeen inches, according to the width of the hem.

A similar all-over arrangement has also been planned for a set of bedroom covers, eighteen by thirty-six inches for chiffonier or chest and eighteen by forty-two for bureau or dressing table and an eighteen inch square for the bedside table.

This design is done in shades of coral pink and Copen blue in combination with green, brown and gold and looks equally well on either an ivory-white or ecru background material.

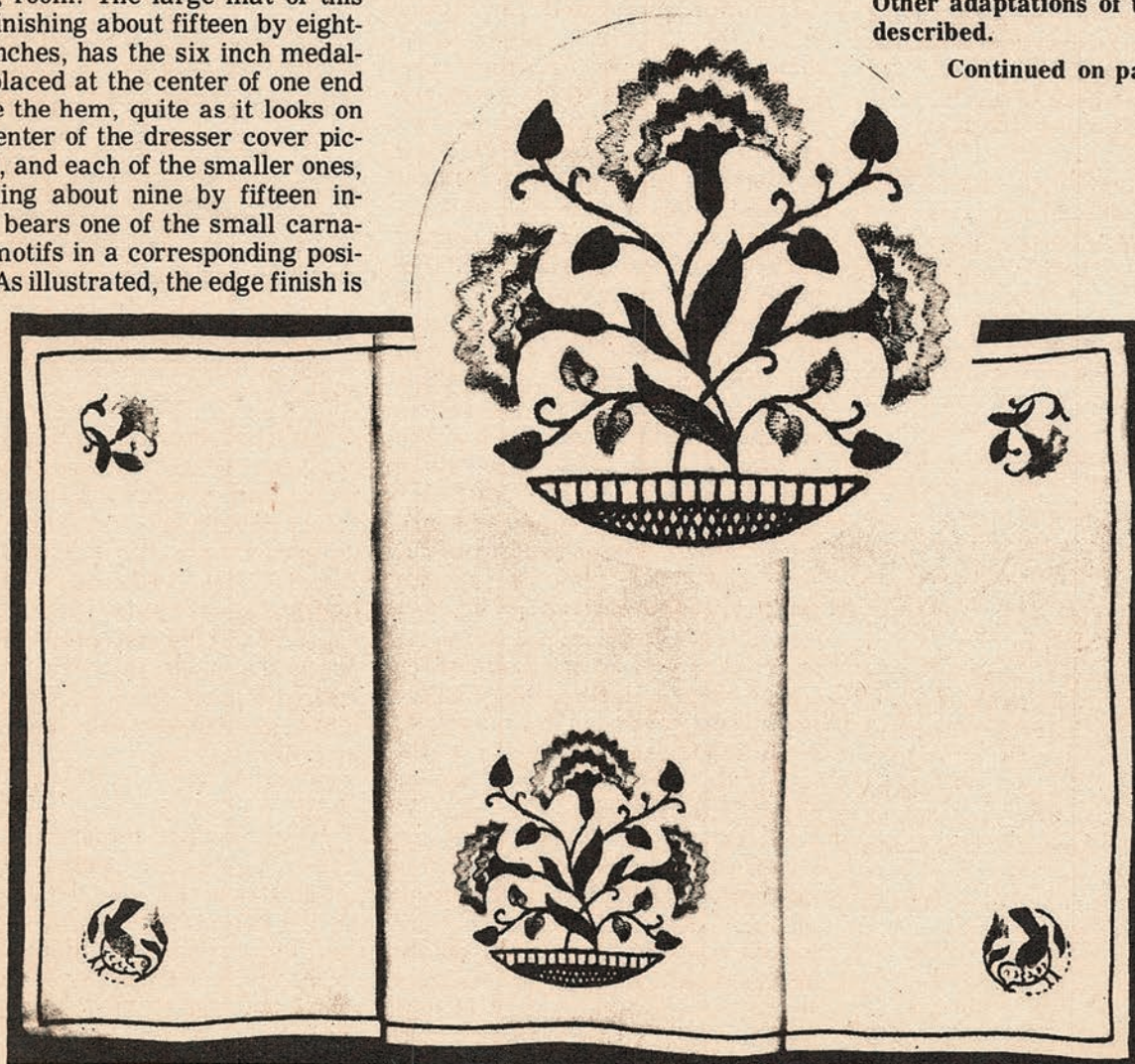
In each instance the stitchery is simple, yet sufficiently varied in character to be interesting.

With the exception of small area. done in satin stitch, the luncheon set is worked quite sketchily - button-hole stitch spaced sufficiently to show the linen background, stems in double-back or close herringbone-stitch and leaves with long-armed feather-stitch closed with outline along the edges. A similar leaf effect with a straighter center vein is secured by filling with a succession of open chain or fly stitches with couching stitches touching on the vein. Lay a single stitch from the tip to top of center vein when starting leaf done in this manner.

The one half leaf is buttonholed with the purl on the outer edge and the other side outlined. And there is one large leaf to be done in solid effect. This can be worked in satin stitch slanting downward on each side of the vein, or the fishbone

Dresser cover is about eighteen by forty inches, with a six inch medallion at the center front and a small one in each of the corners. Other adaptations of this motif are described.

Continued on page 39





# ? " ? " ? " ? "Query & Quote"

Please tell me how to add blocks of trebles at the end of a row when there is nothing to work on; I know how to add spaces.

Mrs. L.J.F.

(More than one method is recommended; the following is very satisfactory: In making the last treble of the row, before increasing, proceed as usual - that is, thread over, insert hook in work, thread over and draw through, making three stitches on the needle; then thread over and draw through one stitch, rather loosely, after which work off the stitches two at a time, as usual. To make the next or first widening treble, thread over, insert hook in the single stitch at base of preceding treble, thread over, draw through, and work off exactly as before, repeating until as many trebles have been added as required, making the last in the regular manner. The single stitch at base of each treble serves as a chain in which to work.)

Is there a knot-stitch in knitting? If so, please describe it. A friend says it is very pretty for afghans, but does not know how to make it.

Mrs. F.B.

(Cast on any number of stitches required. First row: Wool overtwice, knit one, repeat. Second row: Knit one, make two stitches of the overs, purling one and knitting the other, then pass the first and second stitches on the righthand needle over the third. Repeat to end of row, and repeat the two rows for all the work.)

When my embroidery pillow-slips wear out it is usually in the center, and I give them a further lease of useful life as follows: Cut the hem off, up about ten inches, and shape for dress covers on hangers, such as are used in the stores. They make very pretty ones, serving this purpose quite as charmingly as the original ones.

Miss V.C.

I wonder if you could help me locate a distributor of the Strick Mata-

dor knitting machine made in Germany? I bought one between 15-20 years ago in Los Angeles. Since then I have written to the (then) address - 469 Delaware Ave., Buffalo, N.Y. and letter was returned - no such address. As I need parts for it now, I wonder if anyone has the new address.

Cecile B. Volesky, 401 Shady Lane, Ojai, Calif. 93023

Will you kindly give me directions for turning the heel of a man's sock? Please make them as explicit as possible, as I am a beginner: I've been told that what is called a "gusset heel" is the very easiest to make.

Mrs. L. S.

(Having completed the ankle divide the stitches evenly, half of them on one needle with the seam-stitch in the center, for the heel, the remainder being placed on two needles for the instep. Work back and forth on the heel-needle, slipping the first stitch of each row, knitting forward on the right side and purling back on the wrong side, until the piece is long enough to reach to the bottom of the heel; usually this is the same as the width of the ankle, but not all foot-measurements are alike. In the next row knit plain to two stitches beyond the seamstitch, slip one, knit one, pass the slipped stitch over, turn the work, slip first stitch always, purl to two stitches beyond seam stitch, purl two together, purl one, and continue in this way, repeating these two rows alternately and taking up one more stitch each side of the seam stitch each row until all the stitches on the heel needle have been worked off. To make the gussets, beginning at the left of the heel needle pick up the slipped stitches along the edge of heel, knitting each as picked up, which will ring you to the first instep needle; knit all the instep stitches off on one needle, then with a third needle pick up the stitches on the other side of heel, as before, knitting to the center of the bottom of foot. You now have three needles, one across the instep and one on each

side. Knit once around plain; in next round knit to within six stitches of the end of first side needle, narrow, knit four; knit instep needle plain; on third needle, knit four, narrow, knit rest plain. Repeat for twelve rows, or according to size of stocking, which finishes the gussets - after which the "toeing out" is done in the usual way.

Feeling that many are interested in making corn portieres, I wondered whether they had ever tried stringing the kernels for beads. They can be stained or dyed any color to match the frock with which one elects to wear them, and are really very pretty and odd. The usual process of soaking the corn in hot water is followed: and as the "beads" should be of uniform size the kernels should be sorted. After stringing them on strong thread or cord, passing the needle through the center of each kernel, they should be dipped in hot dye until the desired shade is obtained. Kernels of a certain shape, dyed red, resemble coral beads. One can make a string of many hues by dyeing several lots in different colors and using them for mottled beads, or two harmonizing or contrasting colors may be alternated. The beads may be used in other ways which will occur to the interested worker; I have made curtain tie-backs which were very much admired by twisting two or three strings of different colors, matching those in my side-hangings.

Mrs. M. L. Wallace.

I learned to make tatting when I was ten years old and am now seventy-three years young and have never found a better way to join the threads than I was taught so long ago. Tie a weaver's-knot or a regular square-knot - one that will not slip - cut the ends close, and just work the knots into the rings or chains, having the knot fit close to the stitch, and they will never show nor slip.

Mrs. M. E. G

When making French knots I have found it an excellent plan to take a tiny extra stitch over the loose side of the knot, after making it, which will hold it firmly in place. Simply bring the needle up close to the loose side, and put it down through the center.

M. L.



Continued from page 37

stitch of English crewel work is even more satisfactory. Use this stitch also for the clusters of tiny leaves which tip the lower pomegranate.

The surface of the pear is covered with a network of small brown fly-stitches, then the couching stitches covered with back stitches in green.

Topping the three-eighths inch hem that finishes the edges is a row of twin buttonhole stitches in brown worked at spaced intervals and closed at the top with a row of outline in green. The frame lines are brown.

The large carnation medallion is done mainly in buttonhole and satin stitches, all worked without padding.

Here again the fishbone stitch, referred to in connection with the pomegranate medallion, may be used to advantage in doing the two large leaves with center vein.

The small heart-shaped leaves are buttonholed with the purl along the outer edge and the two slender ones are satin-stitched on the diagonal.

The color scheme is a charming one, usable wherever coral or blue accents are suitable, the blue of the shallow bowl, which is done in double back-stitch with the intersecting lines couched down with self color, being repeated in the small leaves at either side of the middle carnation, and gold used for the two on each lower spray. Stems are brown.

These colors are repeated in the two small medallion motifs, the bird being blue with brown and gold wings done in rows of rather closely laid buttonhole stitches to simulate plumage.



Mat with small medallions in an all over arrangement.

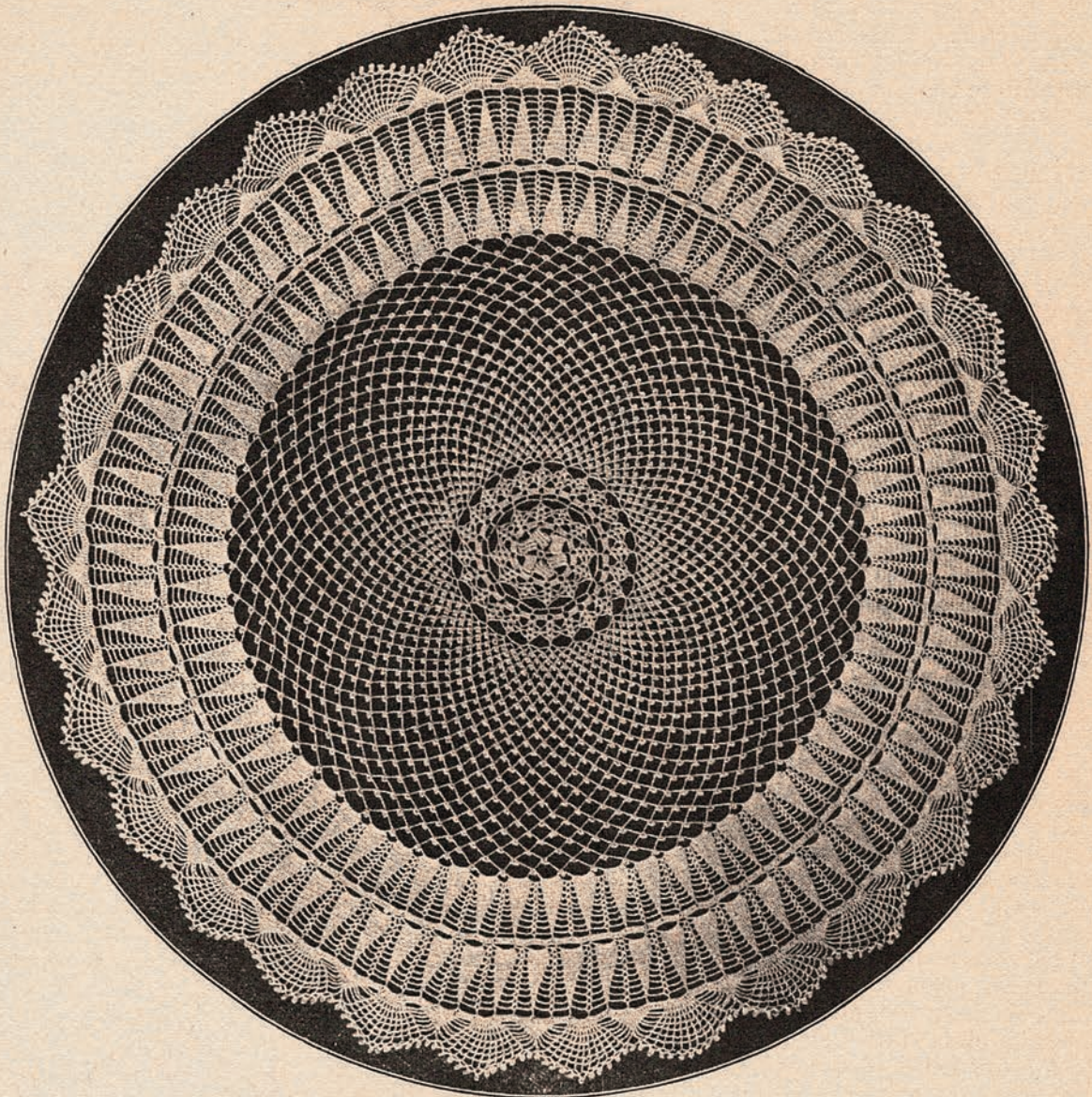
## PATTERN FOR MEDALLION





# A Large Crocheted Centrepiece

By Julia E. Swoope



When made of No. 36 Spool Cotton, this Centrepiece measures 24 inches

The thread used may make a great difference in the size of this centerpiece. When No. 36 spool cotton was used it measured 24 inches. By using a heavier thread (one of the hard twist crochet cottons) a piece large enough to cover a dining table could be made.

Chain 8, join.

1st Round: 18 d in ring.

2nd Round: ch 10, miss 2 d, d in next, turn, 8 d in first 8 sts of ch, turn, -: d on d, turn, repeat from -: 5 times, making 6 rows of d which forms 1st block; ch 8, miss 2 d of 1st row, d in next, 8 d in 8 ch and make block as before, repeat until there

are 6 blocks, join last block where 1st block began.

3rd Round: ch 9, d in point of 1st block made, ch 6, t between this and next block, ch 6, and continue around, making d on point and d t between blocks, join.

4th Round: Slip stitch under 6 ch, ch 3, 5 t under same ch, ch 3, 6 t under next ch of 6, and continue all around, join.

5th Round: Sl st across t and under ch 3 of last row, ch 3, t under ch, ch 2, 2 t under same ch (this forms a shell), ch 5, shell in next ch 3 of last row, ch 5, and repeat all around, join.

6th Round: Sl st under shell of last row, shell in shell, ch 2, d in centre of ch 5 of last row, ch 2, shell in shell, repeat all around, join.

7th Round: Sl st to ch 2 in shell of last row, shell in shell, ch 3, d on d of last row, ch 3, shell in shell, repeat all around, join.

8th Round: Sl st to ch 2 in shell of last row, ch 12, d in next shell, ch 12, repeat all around, join.

9th Round: Ch 5, miss 3 sts of 10 ch of last row, d in next, ch 5, repeat all around, join.

10th Round: Sl st to centre of 5 ch of last row, ch 5, d in centre of 5 ch of last row, ch 4, d in same st to form



picot (p), ch 5, d in centre of next 5 ch of last row, form p, repeat all around, join.

Now make 25 rows of chains and picots, increasing the ch between picots one in every 5th row to make work flat. This leaves the 25th row with a ch of 10 between picots.

Now make 10 t under each 10 ch of last row with ch of 3 between each. In the next row there are 10 t on the 10 t of previous row, ch 1, t under ch 3, of last row, ch 2, t under same ch, ch 1, 10 t on 10 t of last row, repeat all around, join. The points are made in 11 rows by making one less t in each row with chains between points and single shells increased one in every 3d row.

In the 11th and last row of points make 1 t on points and 1 t in the single shells between points, with ch of 6 between each.

The next row is a t in each st all around, join, after making the row of t all around. Make foundation for

next row of points by making ch of 10, miss 8 t of last row, d in next, ch 3, miss 3 t of last row, d in next, ch 10 miss 8 t, repeat all around, join. Now make 10 t under 10 ch of last row, with single shell under ch 3 as before. Continue to make this row of points exactly as first points were made, finishing up points in 11th row by 1 t on points and 1 t on single shells, between each point, with ch 6 between. The next is a row of t in each st all around, join.

Make border as follows:

**1st Round:** 13 d in 13 t of last row, ch 6, miss 5 t of last row, 11 t in next 11 t of last row, ch 6, miss 5 t, 13 d in next 13 t of last row, ch 6, repeat all around, join.

**2nd Round:** 11 d over 13 d of last row, ch 6, 11 t over 11 t, with ch of 1 between each t, ch 6, 11 d over 13 d of last row, ch 6, repeat all around, join.

**3rd Round:** 9 d over 11 d of last row, ch 6, 11 t over 11 t of last row

with ch of 1 between, ch 6, 9 d over 11 d of last row, repeat all around, join.

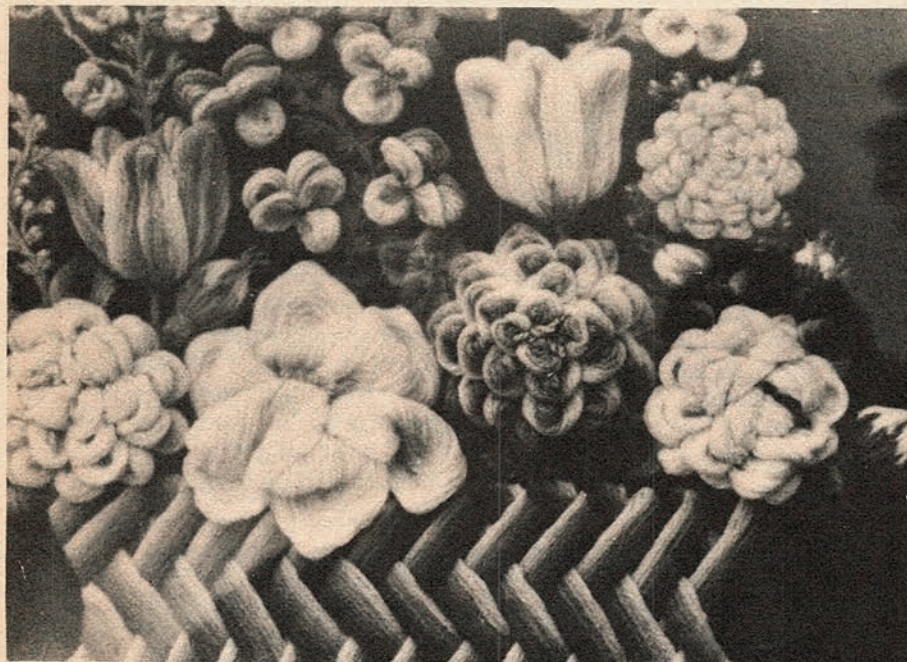
**4th Round:** 7 d over 9 d of last row, ch 6, 11 t over 11 t of last row with ch of 2 between each t, ch 6, 7 d over 9 d, repeat all around, join.

**5th Round:** 5 d over 7 d of last row, ch 6, 11 t over 11 t of last row with ch of 2 between each t, ch 6, 5 d over 7 d, repeat all around, join.

**6th Round:** 3 d over 5 d of last row, ch 6, 11 t over 11 t of last row with ch of 3 between each t, ch 6, 3 d over 5 d, repeat all around, join.

**7th Round:** 1 d over 3 d of last row, ch 6, 11 t over 11 t of last row with ch of 3 between each t, ch 6, 1 d over 3 d, repeat all around, join.

**8th Round:** Sl st to 5th of 6 ch of last row, ch 6, fasten back in 2d st to form p, ch 1, d under first 3 ch of last row, ch 6, p, ch 1, d under next 3 ch, repeat to last 3 ch in scallop, p, ch 1, miss 1st of 6 ch of last row, d in next, p, ch 1, d in 5th of next 6 ch, p, ch 1, repeat all around, join.



## Information Wanted

For months I have been researching a particular type of Victorian needlework called French Worsted Work and have been unable to un-

earth a great deal of information about it. I do know that in 1880, Hattie B. Ellis of North Sandwich, Massachusetts copyrighted the

directions for making a French Worsted Work Lamp Matt, which is now at the Sandwich Glass Museum.

I am enclosing a photograph of this work, which, I hope, shows the three-dimensional quality of the embroidery. Unlike crewel work, each flower, petal and leaf is composed of about seven strands of wool yarn sewn together in parallel and then folded and tacked down to form the petal shape. Beneath there is a flannel or cotton padding which gives a height of anywhere from one-half inch to two inches to the whole flower or leaf.

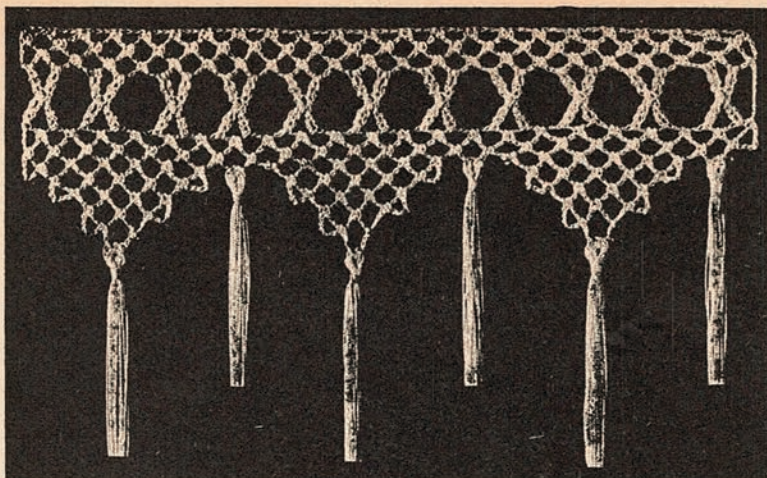
I wonder if you or your readers can assist me in finding any new information. Questions I am especially interested in answering are: in what were the directions published; does anyone know of any other pieces of this work; if so, by whom, where and when were they done. In fact, anything that leads to finding the origins of this work.

Thank you very much.

Mrs. Robert L. Jerson, P.O. Box 127,  
Cooperstown, N.Y. 13326

We are printing the photograph in the hope that among our readers there is someone who will be able to supply the needed information.





No. 1

## Some Attractive Designs for Fringe in Imitation Armenian Lace

Fringe has always been a favorite finish for many articles intended for household or personal use and adornment, and it is quite as popular at the present time. The thread must of course be chosen with a view to the purpose for which the trim is intended, and the material used; it may be fine or coarse, of silk, wool, cotton or linen as desired, and in any color or a combination of colors. Hence it will be readily seen that fringe has a wide range of adaptability, and it is certainly fascinating in the making whatever the method employed.

The charming examples given all have headings of imitation Armenian lace, in crochet. The real lace is netted, as you know; but that produced with the crochet-needle is quite as attractive in its own way, and probably more durable for many purposes. After a little experimenting, too, the interested crocheter is able to make so perfect a copy of the "genuine article" that it is difficult to detect the difference save by close inspection. Either of the designs pictured may be used as lace without the tied-in fringe, if liked, and can be varied in different ways that will readily occur to one.

### No. 1

Make a chain of required length. As it is sometimes difficult to determine just how much of the chain may "take up" in working, it is an excellent plan to leave a yard or so of thread at beginning so the chain can be added to, if need be, at the end of 1st row.

1. Miss 7, 2 dc, -- ch 5, miss 2, 2 dc; repeat.

2, 3. Ch 7, 2 dc in loop, -- ch 5, 2 dc in next loop; repeat.

4. Ch 13, -- a cluster of 2 d tr in 1st loop and 2 d tr in next, ch 4, fasten in 5th st of 13 ch, counting back, ch 4, 2 d tr in top of 1st 2 groups of d tr, thus forming a crossbar; ch 8, and repeat from --. T tr may be used for longer bars.

5. Same as 2d row, putting 2 dc in each space of 4 ch between groups of 2 d tr and crossbars.

6. All small loops, with 2 dc in each loop of preceding row.

7. The points are finished separately; for 1st row of 1st point, (ch 5, 2 dc in loop) 6 times, turn; (ch 5, 2 dc in loop) 5 times, turn; continue in this way until you have reduced to 1 loop, and fasten off neatly and securely. Miss 1 loop of 6th row, leaving that free, fasten in next, make 5 loops, turn, and repeat;

there will be 2 outstanding loops on each side of every point, after the first. Attach a tassel to the free loop between points and to the loop at tip of each point. It will be readily seen that the heading may be as wide as desired, and the points made deeper by adding to the number of loops in 1st row of each.

### No. 2

Make a chain of 17 stitches, turn. If a wider heading is wanted, add 4 stitches for each loop.

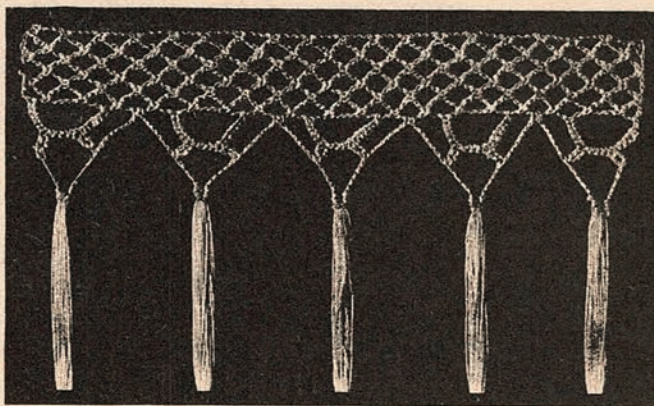
1. Miss 7 of ch, 2 dc in next 2 st, (ch 5, miss 2, 2 dc in next 2) twice, making 3 loops in all. As all know, who have followed these articles on imitation Armenian lace, the small loops, usually of 4 or 5 chain, fastened with 2 dc, are the chief feature of the work, resembling closely the mesh-loops of the netted lace.

2, 3, 4. Ch 7, 2 dc in loop of 5 ch, (ch 5, 2 dc in next loop) twice; at end of 4th row do not turn, but chain 13, miss 1 loop, fasten in next, turn.

5. Fill the large loop just made with 5 doubles, picot (of 5 ch), 4 dc, p, 5 dc, then (ch 5, 2 dc in next loop) 3 times, turn.

Continue like 2d and 3d rows until there are 7 more rows of small loops across the heading. After the 12th row, which is like 4th, continue to length required, making 8 rows of loops between scallops.

**For the edge:** Fasten the thread in 1st free loop between scallops, or in accordance with the sample illustrated, in 1st picot of 1st scallop, chain 15, fasten in next picot of same scallop, chain 8, 2 double crochets in free loop between scallops, chain 8, fasten in 1st picot of next scallop, and repeat the length, ending - if the fringe is to be used on a straight edge, without joining, by fastening off in the 2d picot of last scallop.



No. 2



To make the tassels or fringe, wind the thread fourteen times - more or less, according to the thickness of tassel wanted and size of thread - over a five-inch card, slip off, double evenly, put the loop thus formed over the chain of 15 stitches from front to back, bring it down, put the other end through and draw up, fastening securely. This is a very simple way of making a tassel. If preferred, the strands may be put over the loop, drawn down evenly and wound snugly just below the loop, the winding thread fastened and placed with the other strands. There are several methods of tassel-making and no quarrel with either so long as results are pleasing.

### No. 3.

Make a chain of required length.

1. Make cross bars, as directed in the 4th row of No. 2, save that the groups of d tr are worked into stitches of the chain instead of loops; miss 13 stitches, to begin, a group in next st, miss 3, a group in next, and continue as before.

2. All small loops, worked as in 5th row of No. 2.

3, 4, 5, 6. Like 6th row of No. 2.

7. Make cross bars as in 1st row, working in the loops of preceding row.

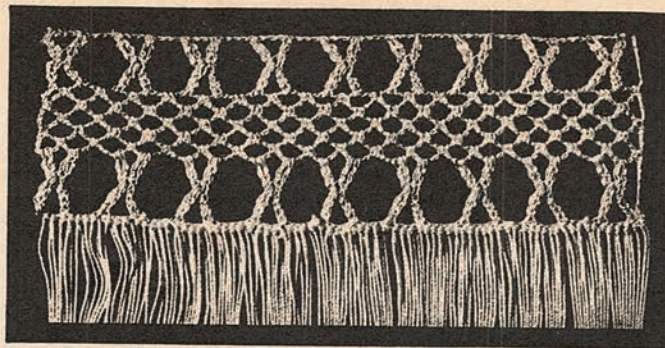
The fringe itself is knotted into each stitch of the chain of last row, and for this a much heavier thread is used than for the crochet work. The loops should be one and one-half to two inches in length and as even as possible; they may be knotted over a mesh or stiff card of suitable width.

### No. 4.

Work like No. 2, through the 6th row, then make another row of small loops like the 6th.

8. Fasten thread in 6th loop from the end, (ch 5, 2 dc in next loop) 5 times, turn, and work back and forth until but 1 loop remains; fasten off. Miss 9 loops of 7th row, fasten thread in next, and repeat.

9. Fasten thread in loop at end of 7th row, make 3 small loops as usual, -:- ch 15, fasten in 1st outstanding loop of point, turn, 12 dc over half of this ch, ch 15, turn, join to next outstanding loop, turn, (12 dc over ch just made, ch 15, turn, fasten in loop at point, turn) twice, make 2 more ch in same way, fastening in each of 2 outstanding loops down side of same point, then ch 7, miss 2 loops, 2 dc in next, make 4 small loops, and repeat from -:-.



No. 3

10. Two small loops over the 1st 3 small loops, -:- ch 2, 8 dc over 1st ch, fill each of next 5 ch with 3 dc, (p, 3 dc) twice, 8 dc over last, ch 2, 2 dc in 1st of 4 small loops, 3 small loops; repeat.

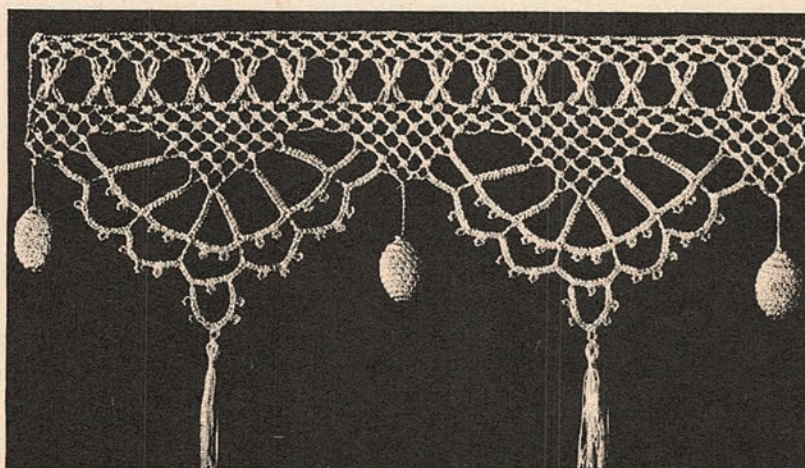
11. One small loop over the 2, -:- ch 6, tr in top of spoke, or where the 2 filled portions of ch come together (ch 13, tr in top of next spoke) 5 times, ch 6, 2 dc in 1st of 4 small loops, 2 small loops; repeat.

12. Starting in 1st small loop, ch 2, 7 dc over 6 ch, fill each of next 2 ch with 4 dc, p, (3 dc, p) twice, 4 dc, over next ch work 7 dc, p, 3 dc, ch 15, turn, miss p, fasten in 3d dc beyond turn, fill last ch with 3 dc, (p, 3 dc) 5 times, 4 dc in unfilled ch, fill next 2 ch as before, 7 dc over 6 ch, ch 2, 1 small loop over 2 small loops; repeat.

Attach a tassel to 3d picot of chain

over the point, and a ball to the small loop between points, also at beginning and end. For the balls: chain 6, join; 12 double crochet in ring; 2 double crochet in each stitch, working in both threads; double crochet in double crochet, 2 in next; work 5 times around with double crochet in double crochet, in next round take 2 stitches together, or make a double crochet in every stitch, pack with cotton, close, and attach to the lace with a chain about three-fourths inch long.

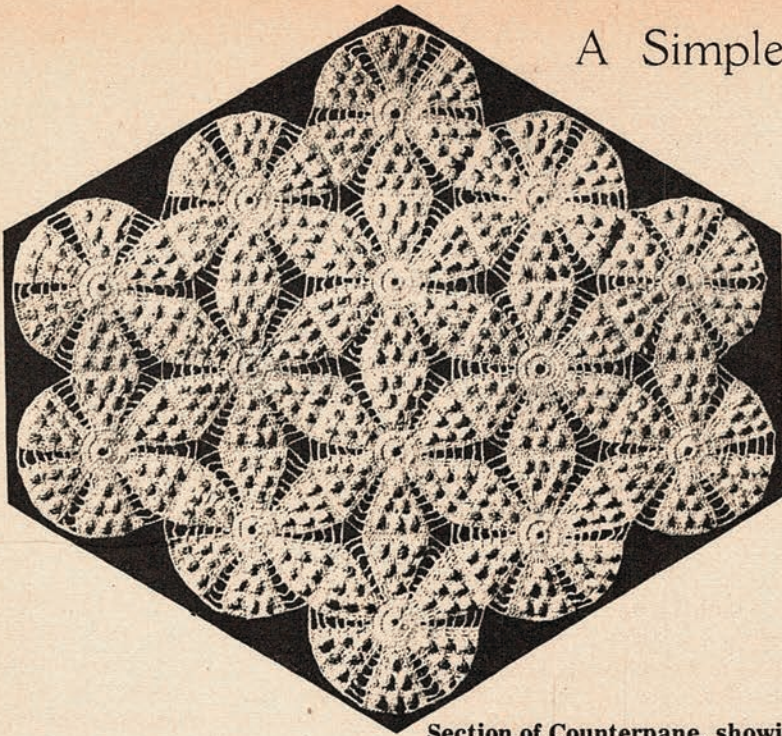
As suggested, either design illustrated, may be used without the fringe or tassels, and the latter may be attached to almost any edging or lace which will serve as a heading. A great many attractive variations are possible, and the study of different combinations is extremely interesting.



No. 4



# A Simple Crocheted Medallion



Section of Counterpane, showing  
Joined Medallions

While this design is not new, it is so very easy to make and effective that its popularity is not to be wondered at. Whether one wishes a chair back, with arm covers to match, a pillow top, centerpiece, buffet set, or any of the various articles of home use and adornment for which crochet is suitable, one has only to choose thread suited to her special purpose, with hook of proper size, following the same simple directions. No. 10 knitting cotton and steel crochet hook No. 4 were used for the sample illustrated, intended for a bedspread, the large section showing the effect of the medallions when joined.

**For The Medallion:** Chain 8, join.

1. Fill ring with 24 tr (ch 3 for 1st), join.

2. Two tr in each tr, join.

3. Seven tr in 7 tr, ch 2, miss 1; repeat, joining last 2 ch to top of 3 ch which stands for 1st tr.

4. Three tr in 3 tr, a knob st or "popcorn" in next, made by working 6 tr in 1 st, drop st on needle, insert hook in top of 1st of the 6 tr, pick up dropped stitch and draw through, closing the knob st tightly, tr in each of 3 tr, ch 3; repeat, join.

5. Two tr in 1st tr, 1 in each of next 2, tr in top of knob st and 1 each side, 1 in each of 2 tr and 2 in last tr of the group or section, ch 4, and repeat, making 11 tr in each group with 4 ch between; join.

6. Three tr in 3 tr, (1 knob st, 3 tr in 3 tr) twice, ch 4; repeat, join.

7. (Three tr in 3 tr, 1 in knob st and 1 each side) twice, 3 tr in 3 tr, making 15 tr in the group, ch 5; repeat, join.

8. Three tr in 3 tr, (1 knob st, 3 tr) 3 times, ch 6; repeat, join.

9. Tr in each tr, with 2 in each knob st, 7 ch between groups; repeat, join.

This completes a medallion which, however, may be made as much larger as desired, by continuing to increase in the same manner. Having made a number of them one can readily arrange them as liked. They may be joined when working the last row by catching each treble of a group to a corresponding treble of the medallion one wishes to join to, or this can be done after a sufficient number have been made by crocheting together on the wrong side with single crochets, or by means of needle and thread, catching through the top of each treble. The joining should of course be very evenly and carefully done, the groups coming together perfectly.

In addition to the counterpane one can easily arrange an entire bedroom set by combining the medallions in various ways, using thread as required. For example, there may be a three piece set for the dresser, with pincushion cover to match, or a scarf with trim of the hexagons joined in a row or to form

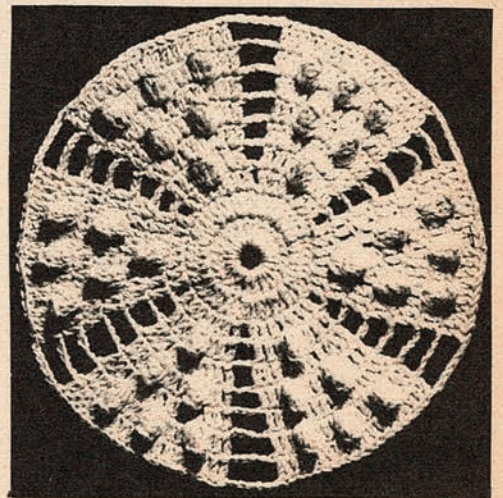
points for scarf ends or border - in fact, these simple, pretty medallions can be made to serve any number of purposes. A large doily or centerpiece may have six medallions joined around one at center; for a water set there may be three medallions joined to form a triangle, with single medallions for tumbler doilies. The section illustrated will afford many ideas about shapes and sizes.

As a finish for these smaller pieces a border of chain loops is attractive and easily made. Fasten thread in 1st tr of a group.

1. Ch 5, miss 2, d c in next; repeat across group, ch 5, d c over ch between groups, ch 5, and repeat the row, fastening last ch where 1st started. For a tumbler doily you would work entirely around in this way, and for joined medallions d c over ch, ch 5, d c over ch of next medallion, ch 5, d c in 1st tr, and repeat.

2. Sl st to center of 5 ch, -:- ch 5, d c in next loop; repeat, joining last ch where 1st started.

3. Sl st to center of 5 ch, -:- ch 8, fasten back in 5th st from needle to form a p, ch 2, d c in next loop; repeat around, join and fasten off securely.



Close up of Medallion





## *Stitchery Replicas of Dresden Ornaments*

These delicate pieces of needlework were inspired by a pair of exquisite little porcelain figurines less than six inches in height, with details so delicate as to make one marvel at the craftsmanship that could render them. If able to indulge an expensive hobby, the collection of old Dresden ornaments will be its own compensation. Even the modern reproductions are rarely beautiful and exceedingly choice for gifts on such special occasions as weddings, birthdays and anniversaries. Or, if you cannot indulge your self in the colorful porcelain, charming effects are possible in stitchery on linen.

The rococo-style base is adapted from the ornament on the bases of the figurines, all scrolls being buttonholed with golden brown (three

shades) and flowers and leaves satin-stitched with four shades of rose pink and two of vivid green. The stitchery throughout is done with two threads of stranded floss and the scrolls only are run with a double padding thread of self color.

The figures are clothed in deep mulberry red, Copen blue and white, brown being used for hair and delicate flesh pink for faces and hands.

Anyone whose fingers are accustomed to cutwork or other fine stitchery with cotton threads will experience no difficulty in handling these designs.

Such wide areas as the clothing on the figures are covered horizontally with satin stitches laid from outline to outline, then couched in the opposite direction with threads of the same shade laid at one-eighth inch

intervals. Edges and folds are then outlined with a darker shade, following the lines of the folds from the back of the work. Frills are buttonholed. Bowknots, shoes, hair, basket and man's hat are filled in with rows of outline done with two threads, while stockings and girl's hat are done in the same manner with single thread. Again using single thread, the hands and arms are filled in with lengthwise rows of outline and the faces and neck with continuous vertical rows that meet the tops of the costumes. Feature outlines are then laid in with the costume red.

The little figures are suggested for mounting in either rectangular or oval frames for wall decoration, using contrasting background linens.

Patterns on following page





## PATTERNS FOR TRACING







# A Dainty Doily in Reticella Crochet

By EMILY McFARLAND

For the medallion, chain 8, join.

1. Ch 1, 16 dc in ring, join with sc to 1st dc.

2. Ch 8, (miss 1 dc, tr in next, ch 5) 7 times, join to 3d of 8 ch, 8 sp in all.

3. Ch 1, fill each sp with 3 dc, p, 3 dc; join last dc (with sc) to 2st dc of row. To make a p, ch 2, and under the upper thread of the st which lies along the last dc make 6 dc and 1 sc, the 7 st all under a single thread; after the sc, which should be close and firm, to close the picot.

4. Ch 14 (miss 1 filled sp, a d tr directly over the tr of 2d row, ch 10) 7 times, join to 4th of 14 ch.

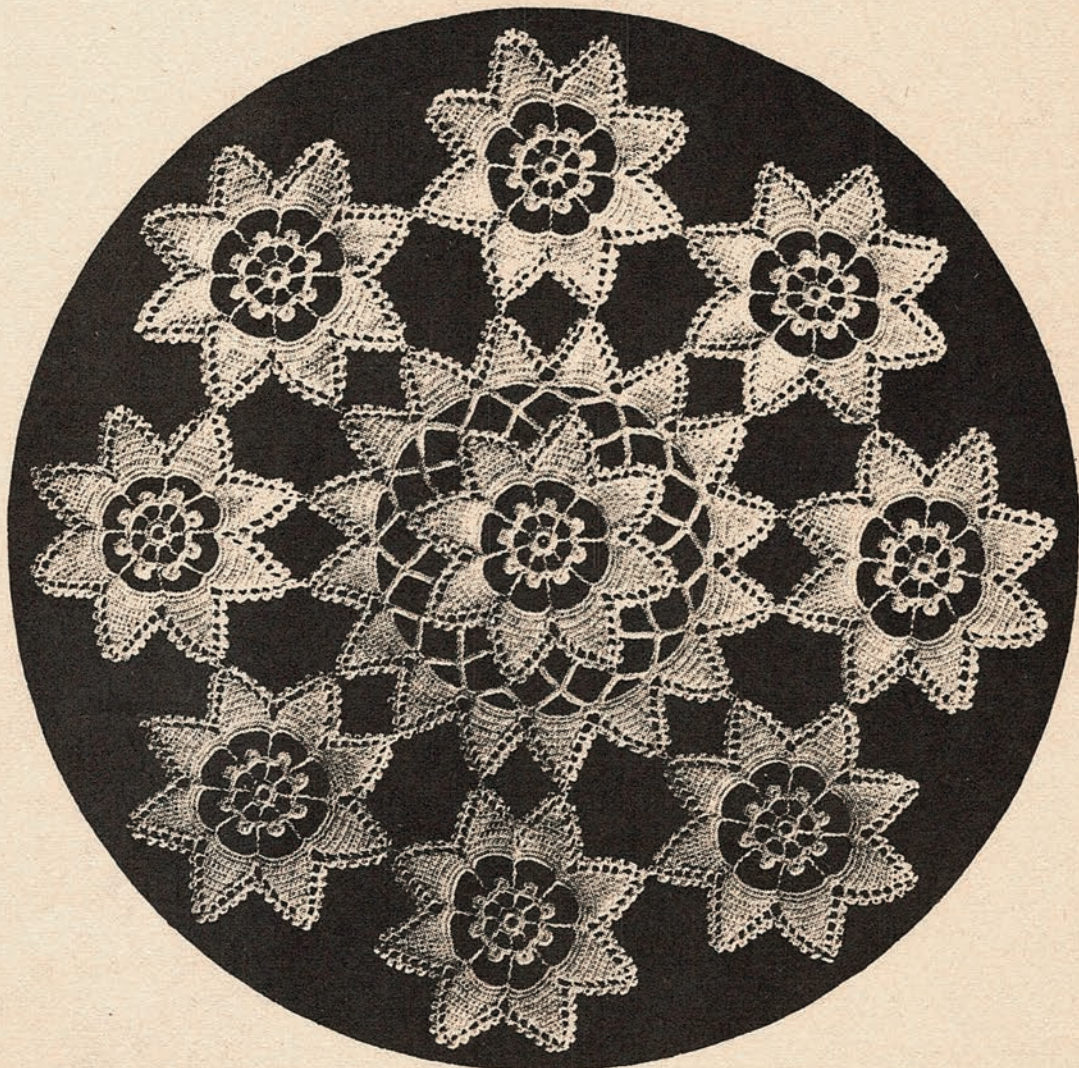
5. Ch 1, 14 dc in each sp, join.

6. Sc in 1st dc, ch 1, 12 dc in 12 dc, turn; ch 1, miss 1st dc, 11 dc in 11 dc, turn, ch 1, miss 1st dc, 10 dc in 10 dc; continue in this way, working back and forth, decreasing 1 dc in each row until the point is reached. The last row (of 1 dc) will leave the wrong side of work uppermost; turn, ch 1, make a sc at side of last dc, and at end of each row; in other words, slip down the side of the point to the bottom. Be careful not to draw these stitches too tight, but they should be close and firm. At the bottom make 1 dc in last dc (the 14th) of 1st sp, then 13 dc in 1st 13 dc of next sp, turn, ch 1, miss 1st dc, 11 dc in 11 dc, turn, ch 1,

and finish same as 1st point; repeat the 2d point 6 times; after finishing the last or 8th point, make a dc in last dc of sp, sc in next st and at end of 1st row of 1st point.

7. Ch 7, dc back in 4th st from hook for a p, -:- miss 1 row of dc of point, tr at end of next row, ch 4, dc back in last tr made for a p (this dc is taken down through the tr, putting the hook under the 2 threads, and out at front of tr); repeat from -:- 3 times more, which should give 5 p in all, and bring the last tr at tip of point; ch 4, p, tr in same st with last tr, then repeat down opposite side of point, making 5 more p and tr, as directed,

Continued





the last tr at end of last row of dc; then tr in end of 1st row of dc on next point, and repeat. After finishing last point, join with sc to 3d of 7 ch at beginning of row, and break thread.

This completes one small medallion, all of which are made in the same way.

8. To continue the center, join thread to p at tip of point, -- ch 19, take hook out of st, miss next 2 p on side of point to the right (instead of forward, or to the left, as usual) insert hook through next p, catch up the dropped st and draw through, make 7 dc under 19 ch, ch 6, drop st as before, insert hook through 3d p of next point to the right, catch the dropped st and draw through, 7 dc under 6 ch, sc in side of last of the 1st 6 dc (making this sc as in closing an ordinary p over a dc), ch 13, drop st and catch it as before through p at top of same point, and repeat from --, joining last 13 ch to p where 1st 19 ch started.

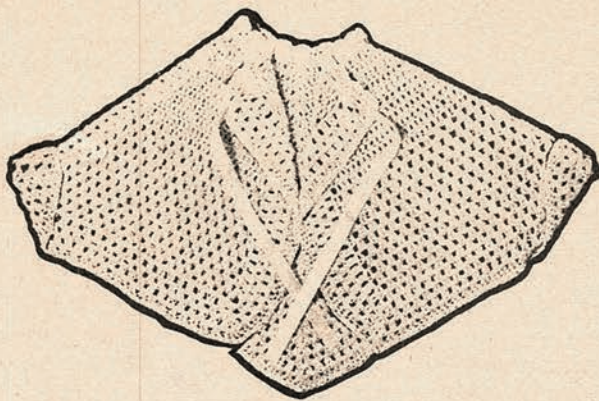
9. Make 21 dc under last 13 ch, dc at top of bars of 7 dc, 9 dc in sp above the bars, ch 10, drop st and draw it through 9th of 21 dc, counting back, -- 12 dc under 10 ch, 12 dc in next sp, dc in p at top of point. -- 9 dc in next sp, drop st and draw through 9th of last 12 dc, counting back; leaving 3 dc which come between the points of next row, 12 dc under 10 ch, 12 dc in next sp, dc in top of 2 bars of 7 dc, repeat from last --, only that instead of dc at top of bars, make a dc in p at top of point, and repeat as before. This row has 16 sp, each filled with 12 dc, and 3 dc between; before making the last sp of 10 ch you must sc across 1st 9 of the 21 dc at beginning, then make last 10 ch and 12 dc, and sc across the 3 dc between.

10. Ch 1, 12 dc in 12 dc of next sp, turn, ch 1, 11 dc in next 11, and continue working a point over each 12 dc of sp; after working down side of point, as before, make 3 dc in 3 dc between, then 12 dc in next 12 dc, beginning next point.

11. Like 7th row, working around outer edge of points.

Fasten all ends and catch the medallions together neatly as shown with needle and thread; or, if preferred, they may be joined at the proper places as the work progresses. Either the small or large medallions may be used effectively as inserts, or combined in various ways.

# Baby Kimono



Two skeins of white saxony, with a ball of crochet-silk or No. 5 perle crochet-cotton, pink or blue, and a crochet-hook of suitable size to carry the thread easily and smoothly, are required. Colored saxony may be used instead of the silk or cotton, if preferred.

Make a chain of 60 stitches for the neck.

1. Miss 3 a tr in each of 15 st, 2 tr in next, ch 1, 2 tr in next, to widen, tr in each of 10 st, widen as before, tr in each of 10 st, widen, tr in each of 16 st, turn.

2. Tr in each of 17 tr (ch 3 for 1st tr), shell of 2 tr, 1 ch and 2 tr under. 1 ch of last row, (12 tr in 12 tr, widen) twice, 17 tr in 17 tr, turn.

3. A tr in each of 18 tr, widen, (14 tr in 14 tr, widen) twice, 18 tr in 18 tr, turn.

4 to 11. Same as 3d row, increasing 1 tr at the shell for the fronts, and 2 tr in back-sections. The 11th row will have 26 tr, and each back-section 30 tr.

12. Ch 4, tr between 1st and 2d tr, ch 1, 2 tr between next 2 tr, (ch 1, miss 2 tr, 2 tr between next 2) 12 times, making 14 groups of 2 tr in all, ch 1, shell in shell, -- ch 1, 2 tr between shell and tr following, 16 more groups, shell in shell; repeat from --, ch 1, 2 tr between shell and tr following, 13 more groups, as before, turn.

13. Ch 4, -- group of 2 tr under 1 ch, ch 1; repeat to shell, widen (by working shell in shell), a group under each following 1 ch, with 1 ch between groups, widen, and continue in this way to end of row, ending

with a group under 4 ch, turn.

14 to 23. Same as 13th row; there will be 19 groups across each front, and 27 groups between shells in each section of the back; fasten off.

24. Fasten the color at corner of front, at neck, ch 3, tr in same place, -- ch 1, a group of 2 tr on the side of tr at end of next row; repeat down front, 23 groups in all, the last at corner, ch 2, 2 tr in same place, ch 1, a group under next 1 ch; repeat, making 19 groups in all, shell in shell, and continue as before, making a shell in opposite lower corner, and working up the other front to the corner of neck.

25. Same as 24th row, with the white saxony, a group between each 2 groups, and shell in each shell, always 1 ch between.

26, 27. Same as 24th and 25th, the groups increasing in number. At end of 27th row, having reached the corner of neck, work sp of ch 5, -- miss 2, 1 tr, ch 2; repeat from -- around neck to outer edge of border, turn.

28. Shell of 4 tr in sp, a dc in next sp; repeat, ending with shell at corner of neck; fasten off.

Using the color again, work entirely around the little garment, neck and all, rather loosely, a double in each stitch. Thread ribbon matching the color through the row of spaces around neck, and catch front and back together under arm for sleeves.

The garment can be easily enlarged to any desired size, and is very nice for an invalid.



Paper mosaic is a simple method of inlay that derives its inspiration from the ancient art in the process of which small pieces of enamel, glass, marble, precious stones and other similar materials were arranged upon a ground of cement to form decorative designs. Beautiful examples of the old Roman mosaics are to be seen in Italian churches, while even the most casual tourist has an opportunity of becoming acquainted with the modern application of the process to the decoration of small boxes, tiles, bracelets, brooches and other articles of jewelry.

The tiny round pieces that constitute the mosaics are produced by means of a ticket punch - an implement which, together with the colored papers, may be secured at any shop handling artists' supplies. Glue is used as an adhesive in assembling the various parts, and the finished product is coated with lacquer as a preservative.

Both poster paper and gay colored tinfoil are utilized, the latter giving life and sparkle to the inlays. It bears the same relationship to the poster paper as does glass and enamel to the marbles of the ancient mosaics.

Black and white illustrations cannot do justice to the beauty of the finished pieces, as they fail to reveal the delightful color, sparkle and glaze produced by the intermingling of the gay colored tinfoil with the plain paper.

Other equipment necessary for the work includes a bottle of liquid glue, a small can of clear, pale amber lacquer (the kind that dries in half an hour), an orange-wood stick and a small camel's hair paint brush. A clean, soft cloth, upon which to wipe the surplus glue from the orange stick, also comes in handy.

Prepare the mosaics before beginning the work, punching out sufficient of the various colors, both of the poster paper and the tinfoil, and place them in a saucer. When punching the tinfoil, lay it between two thicknesses of the poster paper to insure perfect circles, as the tinfoil is so light in weight as to require the support of the heavier paper in cutting.

No patterns are needed. Practise first upon a piece of cardboard. Give your imagination free play and you will be surprised to discover how

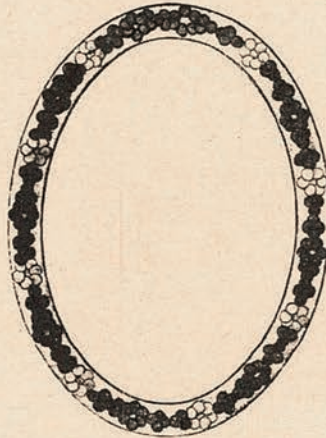
Continued on page 55

# Paper Mosaic

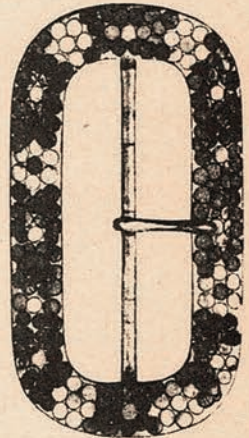
## A New Decorative Craft

BY IDAH DIANA EKBERGH

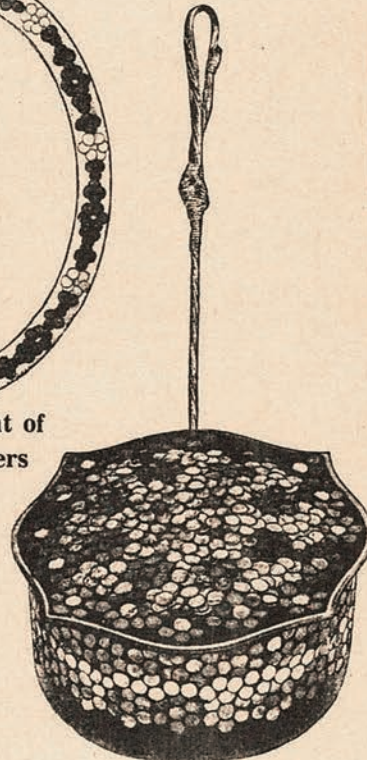
Red Lacquer Bowl  
(Right)



Arrangement of  
Tiny Flowers



Simulating Enamel  
Inlay



Box for Trinkets



Decorated Button



Colored papers are used as a working medium in the development of paper mosaic.

Lamp Pull



# Creative Renovation

Let us select a typical problem - the neglected guest-room, describe its present condition, then transform it into a thing of real beauty, for the process involved will suggest solutions to similar problems which come up in our renovation of other rooms.

To start with, we have some very fine cream voile curtains and some lovely rose drapes. These were purchased a while back in a vain effort to brighten up the room. Our ivory wood-work, fortunately, is in good shape. The walls are covered with dingy wallpaper. The floor is in terrible condition - wide cracks and no covering, except a rag rug or two. Odds and ends of old furniture complete the not too alluring picture.

Because the room is seldom used, we want to hold down the cost of renovation, yet we want it attractive - even unusual. This complicates our problem, but let us tackle it in a spirit of adventure, use a little imagination and see what we can create.

Calcimine, being both inexpensive and easy to apply, appeals to us as a likely material to use on the walls. We may select the charming opaline, or sponge-stipple finish - or the more unusual stencil-stipple effect



Figure 2. Finish for an Old Floor

shown in figure one. Our first step, though, is to get the wallpaper off, so:

We get the family out in force. One saturates the old paper with hot water, using a window-brush and the others, armed with putty knives,

proceed to remove it. That done, we wash the walls with clear hot water to remove the paste, fill the cracks with patching plaster, smooth them up, size the wall and we are ready to apply the calcimine.

The guest-room is on the north side, so we select a warm background color. Cream is ideal. We choose soft pale green, apple pink and soft creamy tan for the other colors, because they will harmonize with rose drapes.

Continued on next page



Figure 1. Stencil -Stipple Effect



Figure 3. A Stenciled Frieze



Our calcimine is best applied with a six - or seven-inch brush. We lay the material on with smooth, even strokes, taking care to keep our edges wet. Dry edges cause laps. Our opaline or our stencil-stipple effect will cover up any minor defects, so we need not think too much about them.

While the calcimine we have applied is drying out, we get our green, pink, and creamy tan ready. Let us assume for the moment that we intend to use the opaline, or stipple process. We procure a sponge, cut it to obtain a level surface, wet it with water, squeeze it dry, dip it into a shallow tin of green calcimine, press it against the wall and continue until the entire wall has been stippled. We then wash out the sponge and use it to apply the next color right over the first. Finally we apply the tan over both and we have completed a charming wall. Easy, wasn't it?

This finish in appropriate colorings is delightful in any room in any home. I have used it in dainty tints in the boudoir of a young artist and in bolder tones in homes of professional men. Flat wall paint is used when a washable surface is desired.

But suppose we prefer the floral effect, figure one, over our cream background. We procure two stencil-brushes and a suitable stencil. We hold the stencil firmly against the wall in haphazard fashion with one hand, dip one brush into the green,

tap it lightly on a piece of paper to remove the surplus material and apply the color through the leaf and stem portion of the stencil, with a slight twisting, tapping motion of the other hand. The brush is held vertically. Next we apply the pink to the flower with the other brush in the same way, lift the stencil, wipe off the back and move on to the next position. It takes a little time and patience, but it's great fun to create a charming wall-finish with deft touches of our own two hands.

Finally we stipple the creamy tan right over the stenciling, using the sponge as previously described. This subdues the floral design and adds a subtle touch of cozy charm to the room.

Most of us know that with the new quick-drying enamels, we can work a delightful transformation on our old furniture. Nile-green would fit nicely into our color-scheme. All we need do, if the finish is intact, is sandpaper the surface smooth, apply two coats, add a decalcomania or two and in no time we have furniture as good as new.

Our floor presents a real problem. First of all, we need some non-shrinking crack-filler. It comes in powdered form and is mixed with water. This filler can be applied to new wood, painted or varnished wood, and with no previous preparation of the surface, beyond getting the dust out of the cracks. Once in place, it will stay there, an advantage which most of us appreciate. So we fill the cracks, allow the material

to dry, sandpaper the filler level with the floor and we are ready to paint it to look like figure two. Here we must use a good quality of floor paint.

Suppose we select dust-gray, a sort of greenish gray, for the ground color. Two coats will be sufficient. When dry, we stipple the surface with a sponge in two other colors. Deep green and sand would be very appropriate, for they tie in with the green and tan of the wall. When this is dry, we line off and paint a border of deep-green around the entire room and stencil the star in the same color in each corner. To do an especially fine job, a coat of high grade floor varnish is next applied, after which the floor is waxed. It is then as easy to keep clean as a highly-polished hardwood floor.

In conclusion, I'll briefly outline the procedure for creating the lovely dining-room wall, figure three. The process is similar to that used in the guest-room, except that washable flat wall-paint was used. The background was painted first, followed by the stenciled frieze. This runs around the room at about the height of the once popular plate rail. The surface below and above were stippled in two harmonious colors.

Imagine, if you will, soft curtains at the windows, with plain colored side drapes and a figured valance with a flower basket motif to tie in with the fruit basket of the frieze. An unusual treatment, perhaps, but it intrigues the interest and is very appropriate.

## “ ” ? “ ” ? “ ” Query & Quote

I am very confused by the instructions in the April-May, 1973 issue, for a "Knitted Bedspread of Ye Olden Time", the term "narrow" used for the first time in row 9 "Over (knit 5, narrow) twice, knit 5." (Pattern on page 13).

Can someone explain the meaning of "narrow"? I called three knit shops and none of their instructors knew nor could I find out in any of my five instruction books.

I'll appreciate it if someone can inform me as I think the pattern is beautiful. Thanks for any help you can give me.

Mrs. Ann Sanford, Amarillo, Tex.

This is a very old pattern, and

frankly, we anticipated some difficulty. However, if we are to save these lovely old designs from oblivion, the only way to do it is to print them in the hope that someone can interpret them for us. In this case, common sense seemed to suggest that the term "narrow" meant to decrease, and sure enough, in the "Directions for Stitches Used in Knitting" taken from a 1930 publication, we found the term. "Narrow" means to knit 2 stitches together. You will find the other directions elsewhere in this magazine.

--

I am looking for old time crocheted or knitted potholders, hot mats and novelties. Do you know where I can get bone crochet hooks, bone knitting needles and celluloid

knitting needles, also a crochet hook that is used to make the Roll Stitch? Also, I'd like to find these patterns: Honeymoon Cottage potholder, Granny Bonnet, Pansy Dream Patch, and flower potholder. Also: miniature bonnet pincushion and miniature bonnet drawstring purse. These are sewn and made of calico material.

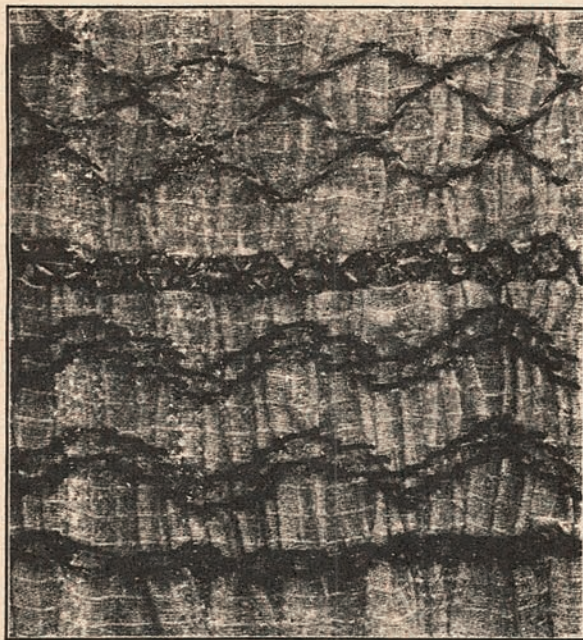
Mrs. Lucile Johnson, P.O. Box 71, Klingerstown, Pa. 17941

Pansy Dream Patch was printed in an early issue of *Stitch 'n Sew*. Perhaps one of our readers will trace the pattern for you. The miniature bonnet pincushion has been in several Tower Press publications, I believe. It was in *Popular Handicraft* several years ago, before that magazine combined with *Hobbies*.



# A Lesson in Smocking

By ANNA M. PERKINS



Combining Stitches in Different Patterns

The art of smocking is not new - it dates back many, many years; and since it was first known or used there has probably not been a time that it has been entirely laid aside. With other varieties of needlecraft it has enjoyed periods of "newness of life." Most of us remember the smocked sofa pillows of checked gingham and the pretty one piece frocks and dresses, with smocked round yokes, skirts fitted at the waist with plaits, and the fulness of the skirt held by a band of smocking about half-way from waist to hem. The present fancy for smocking has developed many new ideas, chief of which is the use of fancy stitches in color; hence, despite the fact that most readers are familiar with the original method of doing the work, a little talk about the newer ways may be appreciated.

To begin, it is absolutely essential that the gathering stitches be regular and even, as upon this evenness and regularity depends in large measure the beauty of the work. If checked material - like crossbar muslin or dimity - is used, this matter is greatly simplified, since the stitches are taken at the intersection of lines; but for plain goods - and these are mainly used,

from the sheerest of lawn to a heavy worsted - other methods must be employed. Perforated patterns for stamping the dots which indicate where the stitches are to be placed are to be purchased; lacking one of these, however, a piece of cardboard, spaced properly - say in three-eighths inch checks - will serve very well. With a tiny awl, hatpin or similar implement, make a perforation at each intersection of the line. Place the material upon a smooth table or drawing-board, fastening with thumb tacks, lay the perforated card over it, and with a pencil make a dot through each perforation. It is also a very simple matter to provide a perforated pattern. Using a piece of bond or other tough paper, perforate the intersections with a needle, not too coarse, because you want only the tiniest dot to show on the goods. The cross hatching paper, so called, used by draftsmen, which may be had of any dealer in artists' materials for a few cents a sheet, will be found very convenient. It comes in checks of different sizes and the spacing is, of course, accurate. Impression paper, employed in the usual way may be found helpful by many. In fact, there are several ways of "stamping" the

dots, and there is no quarrel with either so long as the result is what we wish - regular lines of dots, at even distance apart.

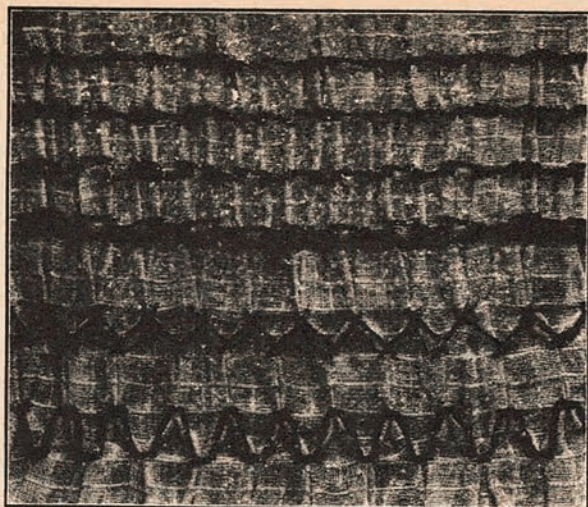
Having the material thus prepared, bring the needle up at the first dot, and fasten with a buttonhole knot or a tiny double stitch; pass along to the next dot and pick that up, passing the needle with a tiny stitch under it, and repeat the length of the line. Again thread your needle, since every line must have its separate thread, and proceed as before. Many prefer to do the marking and gathering on the wrong side of material, and no difference in the effect, when the work is finished, can be determined; the writer, however, prefers to work on the right side, commencing at the right hand upper corner. Leave a sufficient length of thread at the end so it will not pull out.

As suggested, a quite new fad in present-day smocking is the introduction of simple embroidery stitches by way of decoration. Several examples are given, which it is hoped will have the effect of stimulating original ideas and applications along the same line. To begin, we have the outline stitch, worked exactly as on plain, smooth goods; bring your needle up through the first plait at the left, take a tiny stitch backward in top of next plait, keeping the needle over thread and following the line of gathering stitches entirely across. A very pretty variation of the outline stitch is worked in the same way, save that the thread is kept above the needle in the first stitch and below it in the next, alternating to the end of the row. Two rows of this stitch, worked close together, one just above the gathering thread, the other just below, or so that the gathering thread runs under the center of the double row, gives the effect of a linked chain; reverse the order in working, that is, if the first row has its first stitch with the thread above the needle, make first stitch of second row with thread below needle. Several rows of this stitch give a pretty effect.

Catstitch is quickly and easily worked, and effective. Bring the needle up through the first plait, pick up first and second plaits with a short backward stitch, bring the needle across to opposite side, pick up second and third plaits, return,

Continued on next page





Some Simple Stitches

## LESSON IN SMOCKING

pick up third and fourth plaits, and so on. The gathering thread should run directly under the center of the completed stitch. This is one of the simplest of stitches, and very showy.

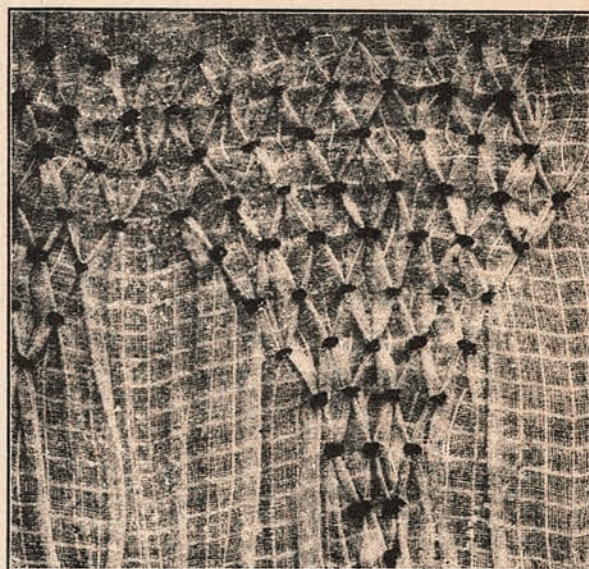
The fence rail stitch is worked much in the same way, save that the plaits are fastened with a double stitch or buttonhole stitch where picked up, instead of bringing the needle out and crossing the first thread as in cat stitch. Fasten second plait with the next, and repeat. Double or triple rows of catstitch or fencerail stitch may be used effectively.

Other simple stitches which may be employed are coral stitch, bird's eye, herringbone, broken chain, French knot, and so on; and all may be combined in a wide variety of designs. An attractive combination has a double row of diamonds in outline stitch, a double row of fencerail stitch, two zigzag lines of outline stitch, repeated, and a double row of outline variation, as first described. Having gained an idea of how the simplest of these stitches are worked, no one will have any difficulty in adding to them.

Honeycomb stitch is one of the oldest of smocking stitches, and is very pretty for a blouse when worked in points: Take first and second plaits on first gathering line together, then second and third on second line, and repeat across. Work across again in the same way, then work the points separately, dropping

a plait each side, every row. When the points are securely fastened the gathering threads between may be taken out. The plain honeycomb stitch, in rows, with a row of outlining above and below, is very pretty for shirtwaists, bag tops, cap fronts, and other articles.

If the spacing and gathering are properly done, the plaits will lie smooth and even without further care. Use an ordinary sewing needle for the gathering. As a rule smocking takes up about two-thirds; that is, for six inches of the finished work about one half yard of straight good are allowed. Less in proportion is required where the dots are close than when they are wider apart. As to colors, use any that please you. Dark red and blue are effective; two or three shades of violet, blue or other dainty color will be found very pretty, or colors may be chosen - if a shirtwaist is to be finished - to match



Honeycomb-stitch in Points

the costume with which the garment is to be worn.

The samples shown are such as were used on children's frocks of barred dimity. It is, of course, understood that after the smocking is finished the gathering threads are removed. A skilled "smocker" advises the following treatment, after the work is completed, but before taking out the threads: Place the smocked goods face down on the ironing table, pinning the edges straight and even; cover with a damp cloth, and touch the latter lightly with a hot iron until it is dry. Do not press the work by letting the weight of the iron rest upon it, but after removing the cloth again hold the iron over the smocked goods long enough to dry out the dampness that has been gathered from the cloth. This treatment serves to "set" the plaits, stiffening them slightly, and adds to the general pleasing effect.



willingly the tiny circles - the mosaics - wiggle and waltz into place under your fingers. With few exceptions, all the pieces illustrated are decorated with arrangements of little flowerets connected with groups or lines of the tiny discs in contrasting colors.

As mosaics entail careful, painstaking work, it is a good plan to confine the work to the decoration of miniature things, although larger ones can of course be done also, if one wishes to devote the time to them. Celluloid, pottery, wood, glass, metal - in short, almost any sort of base offers a suitable foundation for the work, and many interesting objects are to be found in the five-and-ten.

Having decided upon the arrangement of the decoration, dip the camel's hair brush into the bottle of glue and spread a bit of glue over a small part of the surface that you plan to decorate. Then with the end of the orange stick moisten with glue, pick up one of the paper mosaics and apply it. You will find that as you become accustomed to the work you will be able to proceed with the greatest ease, the mosaics readily clinging to the orange stick. Use the blunt end of the stick to press them into place. If you prefer, work with a darning needle, although I like the orange stick better. It is always best to allow the tiny mosaics to overlap one another slightly, like the scales of a fish, as they keep in place better this way.

All pieces should be started from the center and developed outward, spreading only a little surface at a time with the glue. It is a good plan to employ the tinfoil for all the center work, the plain paper for outlines and the filling-in spaces although on very small pieces you may want to employ the tinfoil for space filling, using the plain paper for the motifs.

When a piece of the paper mosaic is finished, in order to prevent discoloration either of the poster paper or the tinfoil, spread over the whole a coat of glue, allowing it to thoroughly set before applying the lacquer. Three coats of the lacquer should be applied - additional coats insure durability and enhance the beauty of the work. Let each coat dry thoroughly before applying the next - it will do so in almost no time

at all, and the application takes but a minute or two.

#### Oval Frame

This is a good article upon which to start your adventure, as the surface is narrow and can be readily spaced. First coat the surface with silver enamel and then apply the mosaics.

Place a flower center and then surround it with six of the little discs overlapping one another as well as the center. Plan to space the flowers evenly around the frame and connect with clusters of green to simulate leaves. On the model frame the flowers were alternately purple and lavender with orange-red centers, all in poster paper.

#### Bowl

This red lacquer bowl has been decorated in such a manner that the effect is one of great brilliance - like jeweled or enameled inlay - tinfoil being used throughout unless otherwise mentioned in the description.

At the center is a seven petaled red flower with yellow opaque center, the petals arranged so that they overlap very slightly. Then comes a ring each of green and purple. Outside the purple ring are three of gold, two red flowers like the one at the center, but without the clusters of three green mosaics at either side, being placed directly opposite one another over the gold. Midway between them on either side are smaller flowers formed of closely overlapping petals of the tan opaque grouped about a black center.

Next comes a ring of purple, one of red alternating with opaque tan and finally yellow and tan alternating, bringing the decoration to within a quarter inch of the edge. Two large flower medallions, coming quite to the edge of the bowl, are placed on either side, one having a red flower center enclosed in a green ring, and the other a purple flower.

The outer edge of the bowl is decorated with two rows of opaque paper mosaics, first one of yellow-brown, the one of purple.

At the base, inside the little flange upon which the bowl rests, is placed another red flower ringed with green.

#### Buckle

The same wreathlike arrangement of tiny flowers may decorate a metal buckle, filling in the entire background instead of forming a

connecting vine, as on the frame. Use as many different colored papers for the flowers as you like - the more the better - the centers being in strongly contrasting color, and the background dark green. With the metal ground showing through between the mosaics, the result is quite like a piece of enamel inlay.

#### Trinket Box

Here we have an example of mass design, one in which the tinfoil mosaics largely predominate. The foundation is amber celluloid.

Grouped at the center are four red flowers with amber centers placed so that they touch one another. Midway to the edge is a spaced ring of purple flowers, also with amber centers, and along the rim a border of amber flowers with red centers, the spaces between the various flowers being filled with gold mosaics as the work progresses. When finished, the entire surface was lacquered.

Along the top of the side of the box are applied two rows of the small flowers in gold with amber centers alternating with amber with gold centers, the spaces between the two rows being filled with groups of red and purple tinfoil.

#### Lamp Pull

Three sizes of wooden button molds, decorated separately, then glued together, make an interesting lamp pull. As the surface to be decorated is so small, the designs take the form of successive rows of contrasting colors overlapping one another, starting at the opening in the center and working outward toward the rim in circles, using both the plain and tinsel papers.

Six molds are needed, two each of three sizes. When decorated, the two largest molds are brought together on the flat sides and held with glue. Then two of the next size are placed one on either side of the larger ones, face outward, and also held in place with glue, making sure that the openings come directly over one another. The two smallest molds, measuring less than half an inch in diameter, are glued together before being decorated and form a little ball which is suspended below the main section of the pull in the process of threading.

When the ornamental buttons are finished, take a skein of Japanese gold thread, fine, about nine strands,

Continued on next page



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The case shown, however, has none of the above-mentioned faults. It holds an untold amount of hankies, and one twist will open or close it.

It is made on a wooden embroidery-hoop, seven inches in diameter and the bottom is made of two circles of cardboard the same size as the hoop. One side of each of these is

covered, first with unbleached muslin or outing flannel, and then with some soft silk such as crepe de Chine.

The piece to be used for the bag part (about 36 by 11 inches) is then put together with a narrow French seam, and the hem at the top is turned down one inch, allowing for a quarter-inch heading. This heading is run in first, the hoop is inserted, and the hem put in. Next the other end is gathered and sewn to the edge of the circle to be used for the bottom of the case. Last, the other circle is placed outside and hemmed down. The case is then finished, and by twisting the hoop halfway around, you have closed it.

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(Continued from preceding page)

make a knot about three inches from one end, thread on the small button, make another knot close to it, then the large ornament, another knot to hold it in place, then at distances of about three inches apart make three more knots and finally fold the gold thread back upon itself to make a loop at the top about an inch and a half in length, knotting the ends under.

### Beads

(Not illustrated). The smallest size button molds, flat sizes glued together, make excellent beads to string on a silken cord with knots of the cord between the beads. Done in sparkling, brilliant tinfoil, such a string of beads will delight almost any girl.

### Buttons

Large buttons of shell or composition (with eyes) when decorated in this fashion make stunning ornamental buttons.



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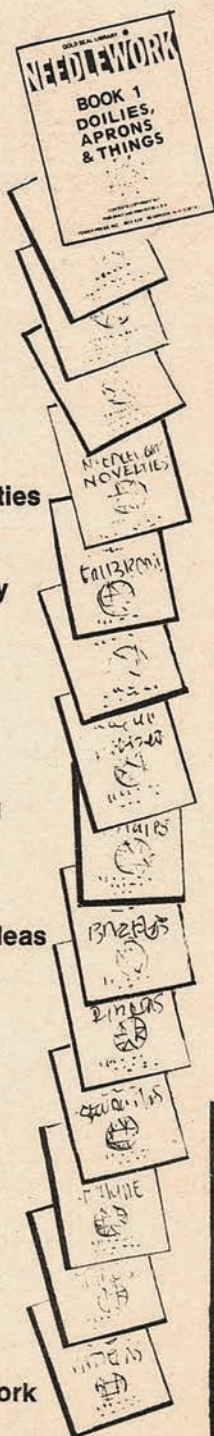
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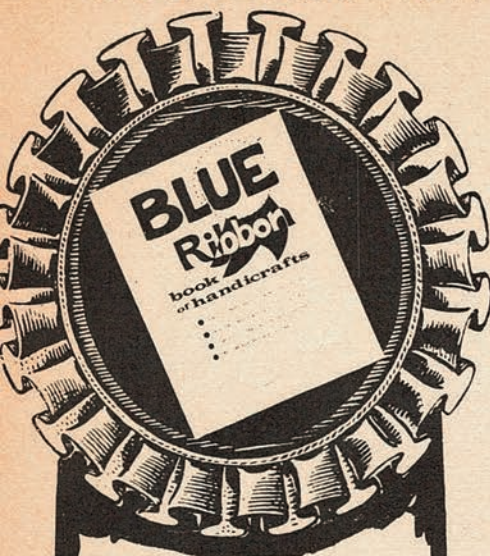


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